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LITERATURE.

Ice-Bound on Kolguev: a Chapter in the Exploration of Arctic Europe. By Aubyn Trevor-Battye. (Constable.)

AN enforced residence of scarcely three months (June 21—September 13, 1894) on a dreary Arctic island not more than 1600 square miles in extent, destitute of arboreal vegetation and nearly of mammal life, inhabited only by some sixty Samoyede nomads, encircled by shallow, foggy, waters, and beset even in midsummer by floating pack-ice, might seem at first sight to supply but scant materials for an attractive book of travel. But Mr. Trevor-Battye is not one of those for whom "a yellow primrose is a yellow primrose and nothing more"; and so out of such unpromising resources he has contrived to compose a volume of somewhat unique character, presenting points of interest to the geographer, the naturalist, and the ethnologist, while possessing a special charm for the general reader. There is, however, no pretension to literary grace or fine writing; and as most of the text consists of extracts from the author's diary, it is naturally encumbered with repetitions and some trivial entries, that might well have been spared for the account of the overland return journey across the Tundra here omitted for want of space, but which may form the substance of a future volume.

Although distant not more than fifty miles from the opposite mainland, and lying under a somewhat less northerly latitude than the more easterly island of Waigats, explored in 1893 by Mr. Frederick Jackson, Kolguev is of such difficult access, owing partly to the absence of natural havens, partly to the shallow, stormy waters constantly blocked with drift ice, that its very existence had almost been forgotten since the Savelyev-Ruprecht scientific expedition of 1841. Even that expedition had done so little towards determining its true character, that it is still described by Vivien de Saint-Martin as *une île rocheuse*, and regarded by Reclus (v., p. 342) as a seaward continuation of the Timan range, although we now know that it is little more than a detached fragment of the Tundra washed down by the neighbouring coast streams, and deposited in the form of sand and alluvium on a steadily rising submarine bed. Mr. Battye nowhere found any trace of rocks either sedimentary or igneous; and he describes the so-called mountains, at most 250 feet above sea level, as

"essentially great heaps of sand terminating in peaks or ridges, carved into a curious confusion of crater-like hollows and gullies by the

melting snows. . . . All the deposits are referable to wave and ocean forces, and Kolguev is essentially a water-and-ice formed island."

This view of its origin, implying no necessary or even probable connexion with the mainland at any time, is supported by the absence of any trace of an extinct Fauna, and especially of the mammoth, whose remains are found in such prodigious quantities in the New Siberia archipelago, and other more easterly Arctic lands. Even of living land mammals there is a remarkable dearth, the only permanent residents being apparently the Arctic and the red fox, besides the tame reindeer, and possibly the wild, as an occasional visitor, like the wolf and polar bear. But this scarcity of quadrupeds is amply compensated for by the extraordinary abundance of bird life, Kolguev offering in its patches of herbaceous growths and its numerous well-stocked lakes an attractive breeding-ground for a great variety of aquatic fowl and winged summer visitors. Mr. Battye's attention was, in fact, directed towards this neglected Arctic land, less by the desire to explore its unknown recesses, than by the hope of determining the still unknown nesting-places of so many birds of passage, who have their summer homes under high northern latitudes. If his success in this respect fell somewhat short of his expectations, his numerous observations on the strange ways and eccentric habits of his feathered friends form none the less an exceedingly attractive feature of the book. Once he had an opportunity of watching the behaviour of a pair of snow-buntings building their nest in the bank of a tiny stream, and found that, while the hen worked might and main, tugging at the fibres in the ground,

"the cock was a fraud. You know how some persons make a great show of passing things to you at luncheon time. Actually they do nothing—they let it go. But each time you reach for the salt, they wave a hand after it as though a magic wand. The cock snow-bunting had learned this trick well. Very assiduous, very fussy, he accompanied his wife up and down. He waited upon her while she hunted up fibres; he flew back with her and watched while she worked at the nest—a perfect example of a despot lord. I do not believe he gathered a solitary thing himself; I never saw him do it."

On another occasion the hunt for a skua's nest was nearly foiled by the shamming tricks of the parent birds.

"The way these birds 'carried on' passes all description. They tried to lead us away from the nest by every conceivable device. They pretended that their eggs were in two or three places other than where they really were. One very striking phase of the performance was the following: A bird would drop in the water as if shot. Then it would flap helplessly for a bit, and if this did not move you, it would raise itself on its tail, beating forwards slowly with its wings and mewing like a cat. Sailor [his English spaniel, 'one of the most faithful and accomplished dogs who ever followed the gun,' about whose adventures there is also much to say] was very funny about it. They had a most tempting way of struggling painfully along the ground about two yards in front of his nose, so that he was quite sure that he could catch one if only allowed to try. But, rated soundly for breaking once, he did not

dare to try it again. Only he went crouching along, treading as softly as possible, in a quiver of suppressed excitement, like a cat preparing to spring."

There is a long account of a great take of brent and other geese, as many as 3325 at a single haul, enough to stock the larder of all the natives for the ensuing winter season. For these Samoyedes, hitherto supposed to be only summer visitors ("il n'y a pas de population fixe; on y va seulement en été pour chasser et pêcher," writes V. de Saint-Martin), were found to be permanent residents, settled so long in the island that nobody knew when or whence they came. During his stay in Kolguev, Mr. Battye lived in the closest intimacy with them; and as he has utilised to the utmost the opportunity thus afforded of studying them, the result is a valuable contribution to our knowledge of these rude, but mild and inoffensive, hyperboreans. His statements, taken in connexion with what was previously known from the observations of Middendorff, Schrenck, Castrén, Rae, Sommer, Zograf, and (quite recently) Frederick Jackson and Montefiore, may be said to complete the chapter on Samoyede ethnology. Reference is made to the commonly accepted meaning of this word *Samoyede*, which is supposed to signify in Russian "self-eaters," in the sense of "cannibals." But this is merely one of those popular etymologies which, though of long standing (old Herberstein already has *Samoged*, quasi *diceret se ipsos comedentes*), must be unhesitatingly rejected. As elsewhere pointed out by the present writer (*The Lapps*, p. 3, 4), it is not a foreign but a native word, in which the first element, *Samo*, is to be equated with the Finnish *Suoma* in *Suomalaiset* and the Lapp *Samé* in *Samelats*, possibly also with the *Samo* of Samogitia, a district which, although now comprised in the Lithuanian domain, was originally peopled by Baltic Finns from Livonia. At present the word seems to have fallen into abeyance among most Samoyede tribes, who generally call themselves *Hasovó* (in the Ob basin) and *Nenézí*, Battye's *Nyanits* (west of the Urals), both terms meaning "men," "people."

Mr. Battye describes the native group, whose acquaintance he first made, as rather of Mongoloid than of full Mongol type. "There was a touch—but not more—of Mongol in all their faces, more marked in the women than in the men. They had high cheek-bones and a tendency to slit-like eyes, and their eyebrows were beautifully arched." The complexion, however, is said to be "yellow," except in one case, where it is called "chocolate-coloured." The hair, also, is "straight and black," reaching nearly to the waist, though mention is twice made of "curly hair." From all this, and from other details difficult to collect owing to the sporadic way they are scattered about the text, it may be inferred that the Kolguev islanders are half-breeds, the foreign element being explained by the regular trading relations which the Russians of the Pechora basin have long maintained with them. This process has been going on for untold generations throughout the whole of the Finno-Ugrian domain, so that at present

every shade of transition may here be met between the full-blood Mongolic and Caucasian types. It sufficiently accounts for the prevalence of regular European features among many peoples of Ural-Altaic speech, without having recourse to Prichard's (and De Quatrefages') "White Allophylian" groups. Some specimens are given of the Kolguev dialect, which of course proves to be a member of the Finno-Ugrian family, closely related to the Yurak of the adjacent mainland. So far as can be judged from the specimens given, the structure is quite the same, while some of the words have undergone little or no change since the appearance of Adrien Balbi's *Atlas Ethnographique du Globe* (1826). Thus *sun, moon, fire, two, three*, are in Balbi's Yurak [Yurak]: *Kaiar, jirri, tu, ssidde, njahar* (all German spelling), and in Battye's Kolguev: *hei-yarr, iri, tuh or too, sidia, ny-arr* (phonetic spelling). With spelling reduced to a uniform system, the identity could scarcely be closer.

No space has been left to tell the tale of Mr. Battye's personal adventures: how he was landed on the island with his faithful attendant, the bird-stuffer Thomas Hyland, from the steam-yacht *Saxon*, chartered by Mr. Mervyn Powys; how the *Saxon* was baffled by the floating ice in the attempt to pick him up in a month's time, as arranged with Mr. Powys; how his stay was consequently (and fortunately) prolonged for three months, so that his friends in England thought him lost somewhere about the North Pole; how at last he was brought away by a Russian trader, and safely landed (despite the baneful influence of his pilfered Samoyede *bolvans*) near the Pechora Delta, whence he returned overland to "the land where Victoria is Queen," as he quaintly puts it. But all this is of common knowledge; and it will suffice to add, in conclusion, that the book is well equipped in every respect, and furnished with index, maps, and some superb illustrations, for which thanks are duly awarded to those skilful artists, Mr. J. T. Nettleship, Mr. Charles Whympster, and Mr. Edward Thornton.

A. H. KEANE.

Adoption and Amendment of Constitutions.
By Ch. Borgeaud. (Macmillans.)

IN its original form this work was an essay, which won the *Prix Rossi*, awarded in 1892 by the Faculty of Law of the University of Paris. Its author, a learned Swiss constitutionalist, then considerably elaborated the portion dealing with Switzerland, and published it as an independent book in 1893. Prof. Charles Hazen, of Smith College, has now translated it, with the author's co-operation and with some additions by Prof. Vincent, who contributes the introduction. In this form it is undoubtedly authoritative—appealing, it is true, to a very limited circle of students, but to them of great value. To the translation not much praise can be given. There are a good many passages in which words and locutions are employed that can hardly be called English, and many others in which the phrasing, though English, is uncouth and

inappropriate. Its main defect, however, is that it never successfully shakes off a certain alien tone, and never quite ceases to be French; and thus it loses the lucidity of the original without attaining the familiar vigour of English. In a word, the book, though approved in Paris and translated in America, is still the work of a domiciled Swiss. As the subject is intrinsically difficult and its treatment rigorously juridical, this is, from the point of view of the student, a considerable defect.

An Englishman naturally finds the adoption, and still more the amendment, of written constitutions a somewhat remote and speculative topic. It would not, in any case, be easy to take the subject or its author so seriously as does Dr. Borgeaud himself, who, in the parenthesis of a footnote, passes upon Servia this austere censure:

"How far the young King Alexander will be able to proceed in the way of *coups d'état*, upon which he was so soon induced to enter, nobody can tell. At any rate, one may affirm without fear of contradiction that he has, at least for a time, made his country fall from the rank of those states, whose constitutional law a student of political science is expected to investigate."

We English may, perhaps, doubt whether we have ever attained to that high distinction among nations. Except in so far as Cromwell's "Instrument of Government" can be so called, England has had no written constitution at all; and to men of science of Dr. Borgeaud's school this is a defect only defensible, if defensible at all, by the mere accident of success. Says his preface:

"This *régime*, the result of the political evolution of a feudal monarchy, the continuity of whose public law has never been interrupted, commands admirers among Liberals as well as among Conservatives. Both—and the Conservatives perhaps first—will recognise its dangers, the further England advances in the direction of democracy. An unwritten constitution does not, as a whole, furnish innovators a definite, concrete point of attack; but, as it lies within the ordinary competence of Parliament to increase or diminish it by mere statutes, indirect blows may be dealt at it, all the more dangerous because their aim is not immediately and generally apparent."

This stern judgment on us may, perhaps, be just; yet, even to a believer in "mere statutes" and the "ordinary competence of Parliament," one or two remarks may be permissible. This book itself shows that written constitutions, such as it examines, which are the growth of little more than a century, seem, in fact, during that brief time to have been extraordinarily subject to violent and frequent changes. Almost in proportion as they have been fundamental in character, do they seem to have been ephemeral in duration. The provision of machinery by which these "fundamental" constitutions may be readily altered, either in part or *in toto*, is, by Dr. Borgeaud's own argument, almost as important as their solemn adoption by the people in the first instance. In law-abiding states we see administrative absurdities often tolerated because of the delay and difficulty belonging to the amendment of "fundamental" laws. Only the other day the Federal Government and Congress of the United States

found that they could not impose an income-tax: its necessity had not been foreseen by the fathers of the constitution; and accordingly, construing that sacred text, the Supreme Court decided such a tax to be unconstitutional. On the other hand, communities, which are not particularly law-abiding, revise their constitutions by *coups d'état* whenever they find the prescribed mode of revision a little too dilatory and "fundamental" for the passions of the hour. It is true that in France these revisions have been scarcely less ephemeral than her eleven constitutions themselves; and, when the storm has blown over, fragments of the submerged constitutions have been found to float once more upon the surface. But the fact is not one which inspires confidence in modes of amendment, which, as Dr. Borgeaud himself relates, are constantly being changed and constantly being disregarded.

Since 1793 Europe has accepted two types of constitution—the French or revolutionary, and the German or contractual. Most states of the German type received or adopted constitutions which were originally regarded as compacts between prince and people. Under the influence of Prussian hegemony and Prussian theory, these constitutions are steadily drifting away from their original type: more and more do German jurists tend to hold that there need be no real distinction between ordinary law and "fundamental" law, between legislation and the constitution.

"German science," says Dr. Borgeaud, "appears to be charmed by absolutism. Have not thirty years of military fortune, the splendour of the task accomplished by a feudal dynasty, the resurrection through fire and blood of the Old Empire upon the field of battle; have not Düppel, Königgrätz, and Sedan been for something in the evolution of German thought?"

But he views with satisfaction the constitutional orthodoxy that still prevails among some at least of the princes of Europe.

"The liberal monarchies of Europe, which have accepted in a certain degree the results of the Revolution, have admitted the principle that the constitution is the highest expression of the national will. They have been led gradually to free the constituent procedure from the checks which were deemed necessary in the days of its infancy. But most of them rightly guard against degrading constitutional law by assimilating it with ordinary law."

On the other hand, the constitutions of the Latin type are founded on the principles of the French Revolution, and the constitutions framed by the first fathers of that revolution are based on the imaginary Laws of Minos, and on the actual constitutions of the New England States and the United States of America. They rest, therefore, on the "free consent of the people," as Thomas Hooker, of Connecticut, expressed it: in them the people is sovereign; the constitution is the expression of its will, not the grant of a monarch to his subjects as it is according to the Prussian theory, or a bargain between a prince and his people as in the central German duchies. The people whose will establishes the constitution must

accordingly be consulted, mediately or immediately, as to every alteration :

"The constituent power is wielded directly by the people for purposes of sanction, directly or through its representatives for purposes of initiation. In other words—considering sanction alone, which shows the essential characteristic—the imperative act, which gives being to the fundamental law, proceeds directly from the body of qualified voters, sole possessors of the sovereign rights of the nation."

It is a matter of temperament and of conviction rather than of argument to decide which, if any, of these types of constitution is the more admirable. Dr. Borgeaud's opinion is clear; and his reasons are founded on a most industrious collection and comparison of facts. If his answer seems inconclusive, as it does, this may be at least as much due to the English difficulty of getting at his point of view, and of seeing with his eyes, as to the imperfections of his proof.

Part, at any rate, of his book will be generally welcome. Recent political discussion has turned largely on the right of the people to be consulted, as soon as signs can be clearly discerned that its representatives of the day have exhausted their "mandate"; and, in this connexion, much has been said, though little has been known, about the Swiss Referendum. A full discussion of the Referendum, and of the Popular Initiative, is rather foreign to Dr. Borgeaud's subject; but there is great interest in his full and clear discussion of his countrymen's experiments in this direction, so far as they affect constitutional law. Switzerland is advancing towards a practical legislation by direct popular vote: undoubtedly a very crucial test of a democracy's power of self-judgment and self-control. This book discusses both the dangers and the advantages of such a system; and as all students of politics must find the progress of the experiment interesting and instructive in one way or the other, either as a guide or as a warning, Dr. Borgeaud's latter chapters will probably be those most read and most useful. He may be too enthusiastic and too patriotic to be quite impartial on this subject, but there is undoubted justice in this conclusion:

"The reputation for intelligence and maturity which Swiss democracy enjoys is great and merited. It will soon be put to a severe test. . . . Men have seen in the heart of Europe the rise and persistence of a democratic state, sufficiently large to furnish the world with an example which may be quoted with advantage, which is being quoted every day. Evidence is being furnished to societies which are profoundly moved by the spirit of modern progress. The Swiss peasant, journeying to the next village in his Sunday garb, to deposit his 'yes' or 'no' in the urn at the schoolhouse, would shake his head incredulously if told that his act may have an interest for men outside of his own country, living far away beyond the mountains. Yet such is the case. The old historic nations are marching one after the other, or are preparing to march, toward democracy, like the columns of an army slowly advancing into an unknown country. This peasant is a scout of the advance-guard of this army."

J. A. HAMILTON.

The Mountain Lovers. By Fiona Macleod. (John Lane.)

THE Scottish revival which came in with Robert Louis Stevenson, to be continued by Mr. Barrie, Mr. Crockett, and "Ian Mac-laren," was a literary departure of great moment. Novel-writing had more or less degenerated to the level of society talk. In a few brilliant instances the best traditions of the art were maintained, but for the most part the writers of romances had got altogether away from nature. Stevenson and his successors found their chief interest in natural things and unsophisticated people. In their books the fresh air blows, the green, open country expands, and men and women live wholesome lives, and talk a speech native to the soil. Their stories are pitched on Scottish ground, for they are of the school of Scott, and their people are Highlanders and Lowlanders, peasants, ministers, and other simple folk, with now and then a laird or a soldier to give a little stronger colour. All this was well and will remain so. It is a new influence in literature, or the revival of an old one, that brings a sweet savour with it. But Stevenson and his successors have not penetrated that world of Celtic romance which lies like an atmosphere about the far west of Scotland and the isles of the sea. There are occasional suggestions of it in Scott; but its human interest was too remote to be serviceable to him, except in a few instances, and he was too little of a mystic to appreciate its significance. Miss Fiona Macleod, whom one welcomes as a new writer with a distinct vocation, seems to have explored this intangible region, drawn to it by sympathies which are both receptive and creative. Upon the evidence of this book and its predecessor, *Pharais*, one may almost say that she is herself, in an intimate sense, a denizen of the fair immaterial world whose natural and supernatural charms and terrors give so absorbing an interest to what she writes.

Though Miss Macleod's mountain lovers are the central figures in her romance, they are mere shadows, beautiful but absolute shadows, in comparison with Torcall Cameron and Anabal Gilchrist, the father of one of the lovers and the mother of the other, who had had a fierce romance of their own. And these, again, are almost subordinate in interest to the child Oona, who seems to belong to the sun and the woods, and to hold her mortal kinship as something apart from her; and to the dwarf Nial, a Gaelic Nicor the Soulless, who is a link between the few human interests about him and the great nature that enfolds them. And even these fade into shadows when the marvellous beauty of the living world is pictured in passages of description that denote the power to create as well as to see. How keenly observant Miss Macleod is of natural things, how much she knows of the unrevealed wonders of which the beautiful outward show is only a suggestion, will be understood from this early-morning picture:

"The wind reached the forest before the first lances of the sunlight had thrust themselves through the umbrage at its higher end. Nial heard it lifting the still air of the pine-

glooms with its vast wings, and beating it to and fro, sending volleys of fragrant breath from swaying tree-top to tree-top. It wandered nearer and nearer: at first overhead, so that only the summits of the pines swayed southward, but soon it came leaping and blithely laughing through the long aisles of the forest. The indescribable rumour of the sunflood followed. As old Celtic poets tell us, the noise of the sunfire on the waves at daybreak is audible for those who have ears to hear. So may be heard the sudden rush and sweep of the sunbeams when they first stream upon a wood. The boughs, the branches, the feathery or plume-like summits of the trees, do homage at that moment, when the Gates of Wonder open for a few seconds on the unceasing miracle of Creation. The leaves quiver, or curl upward, even though there be no breath of air. It is then that crows, rooks, wood-doves, and, on the heights, the hawks and eagles, lean their breasts against the sunflood and soar far forward and downward on wide-poised motionless wings: a long, unswerving, scythe-sweep, strange in its silent and ordered beauty, to be seen similarly at no other time."

This is true insight. To the gaze which can see these things, the quick ear that can apprehend them, "there hath" not "past away a glory from the earth."

The romance is a combination of idyll and tragedy. The lovers move in an atmosphere of their own, so far withdrawn from the world around them that even the tragedy does not touch them. And the others, who had been lovers, they too lived apart from the world, the little human world that nestled somewhere on the strath below the hills. Torcall on Iolair and Anabal on Tornideon cherished the loneliness that had come for each of them out of their daring loves. But fate and the powers that work in secret, though not all unseen of the simple folk that dream dreams, were preparing a last meeting and parting for them. While we follow the threads of happy loves and spousals, of dark loves and estrangements, the green earth keeps up a perpetual play for us of joyous life, and the unseen mysteries that enwrap the earth make themselves felt ever and anon in Oona's fay-like wanderings, in Nial's pathetic quest of his soul, in Torcall's efforts to comprehend through his blindness more than could be seen with the open eye. We go with Oona in pursuit of the white merle, for "whoever heard its song would be in fairyland for a thousand years." We grope with Nial in the darkness that shuts out from him the consciousness of a soul, but gives him glimpses of the throbbing heart of nature, and foreknowledge of more things than he understands. With Torcall, with Anabal, with the shepherd and his dogs, we breathe that air of the far western hills and woods and waters which has kept for those who can guess them the secrets of a time when the limitations of the seen and the unseen were less arbitrary than they are now.

Possessing a genius for imaginative romance which is and will remain rare, Miss Macleod has the power of penetrating these secrets. It is impossible to read her and not to feel that some magic in her touch has made the sun seem brighter, the grass greener, the world more wonderful. A writer who can extend for us horizons

which an everyday familiarity has narrowed is to be welcomed with no common satisfaction.

GEORGE COTTERELL.

The Chess Openings. By L. Gunsberg. (Bell.)

MR. GUNSBERG, by his contests with Steinitz, Tchigorin, and Blackburne, succumbing only to the former, tying with Tchigorin, and fairly routing the English exponent of the game, has unquestionably taken his place in the first class of chess players. We think his position is due rather to real chess power than to theoretical knowledge, as he is deficient in memory, the first qualification for a mere theorist. His practical knowledge of the openings is, however, unquestionable, and in this little book he has given to the young player the benefit of his experience as a master in the art of avoiding pitfalls. Within one hundred pages of printed matter the student will find enough to guide him safely through all the openings generally practised; and while, of course, there is little absolute novelty in the book, every variation given has received the author's careful examination and is not a mere reprint of tables from existing authorities.

Taken as a whole it is the best shilling's worth of chess that has come under my notice; and the young student who has mastered its contents will find himself very fairly provided with the amount of book knowledge necessary to qualify for a successful struggle over the board.

JAMES INNES MINCHIN.

A PORTUGUESE POET.

Belkiss, Rainha do Sabá, d' Axum e do Hymiar. Por Eugenio de Castro. (Coimbra: F. França Amado.)

THE name of Eugenio de Castro has passed the limits of his own country; for he is widely known as the introducer of Symbolism into Portugal, and the founder of a new school of poetry. The shape his inspiration takes proves him to be in intimate communion with the most recent French poets; but, if he has all their mysticism, he is without their license, while the pessimism pervading his work comes directly from Schopenhauer. As regards form, his characteristics are wealth and beauty of language, variety of rhyme, and the use of alliteration and free verse, while the monotony of the Alexandrine is broken by a constant change in the position of the caesura. In style he is a Decadent; yet a sensible originality in both the choice of subjects and their treatment is, happily for Portugal, his salient feature as a writer.

Of his poetry before he became a convert to Symbolism nothing need be said. The first examples of his new "manner"—*Oaristos* (1890) and *Horas* (1891)—were, as he has described them, "cries of revolt": along with much youthful extravagance, they contained pieces of real power like "Quando a Morte vier," and argued the existence of a strong individuality from which much might be expected in the near future.

Interludio followed (1894) with its motto—"Il faut pleurer les hommes à leur naissance et non pas à leur mort"—and marked an advance in sobriety of thought and execution, despite the presence of some ghastly pictures of the Realist school. In *Belkiss* he has surpassed himself; for this prose poem is entirely free from the defects that marred his early work—over-vagueness and a perverse piety, the pitfalls of many a symbolist—while it contains all the best features fully developed.

The plot of the drama, which is a revival of an old legend, exemplifies the dicta of the sage Zophesamin—"Desires are sweet, but realisation kills them" and "Reality is more bitter than hellebore," while "Happiness belongs only to those who are perpetually conceiving unrealisable desires, blindly persuaded they will see them realised." The eternal struggle between the spirit and the flesh is fought out again in the virgin breast of Queen Belkiss, who loves Solomon from the marvellous reports she has heard of his wisdom and beauty, though she has never cast eyes on him. She is resolved to listen to no other suitor, for Solomon represents her ideal. In spite of the warning words of her old counsellor Zophesamin, who would keep her chaste by inspiring her with fear and hatred of carnal love, her own passions and a fatalistic craving for the mysterious and unseen impel her towards Jerusalem, and, yielding to temptation and drawn on by destiny, she sets out on the journey. Her desire accomplished, she is unable to survive the terrible disillusionment that follows, and she dies, singing her own elegy, just as a messenger comes to fetch the youthful David—Solomon's child and hers—that he may have imparted to him his father's incomparable wisdom.*

It is impossible within the limits of a short notice to convey an idea of the novelty and power of conception, the luxuriance of imagery and metaphor, the oriental wealth and splendour of language, and the harmonious rhythm that marks the fifteen episodes of which the poem consists, as to give an impression of its telling reproductions of old-world places and peoples, their dialogues, religious rites, and daily life. The entry of the Queen of Sabá into Jerusalem and the glories of the city strike the reader's eye like objects in a panorama, and compel admiration for the poet's descriptive powers; while the whole poem shows its author steeped in the diction, if not in the spirit, of the "Song of Songs." More than one foreign critic has termed *Belkiss* a masterpiece, and its maker a great artist; and there can be no doubt it merits the honour it is even now receiving of translation into both French and Italian. To add to the pleasure of perusal, the book is beautifully printed in black and red, and its get-up would do credit to the foremost presses of France or England.

Some weeks ago Eugenio de Castro published a short eclogue, *Tiresias*, wherein he shows the emptiness of the pleasures of

* The whole story of Queen Belkiss or Bilqis will be found discussed by Senhor Mendes dos Remedios in the *Instituto de Coimbra* for January 1895.

sense compared with those of the mind, by means of a simple story, which is unfolded in verses as rich and melodious as any the language can boast. It is surely appropriate enough for a Portuguese singer to revert to the pastoral form, seeing that his country is the true home of pastoral poetry, and no other modern literature can offer such relative abundance and variety in this respect as that of the

"Jardim da Europa á beira-mar plantado."
EDGAR PRESTAGE.

NEW NOVELS.

Celibates. By George Moore. (Walter Scott.)

Married to Order. By Esmé Stuart. In 2 vols. (Horace Cox.)

Golden Lads and Girls. By H. A. Hinkson. (Downey.)

As Gold in the Furnace. By Mary Cross. (Elliot Stock.)

The Macdonald Lass. By Sarah Tytler. (Chatto & Windus.)

The Crack of Doom. By Robert Cromie. (Digby, Long & Co.)

Scanderbeg. By Constance Craigie Halkett. (Bliss, Sands & Foster.)

Roughly Told Tales. By John Ingold. (The Leadenhall Press.)

IN *Celibates* Mr. George Moore has given us his best work, and into it he has put very nearly his strongest meat. The second story is almost as horrible as anything that ever came from the brain of the most morbid of the Elizabethan dramatists. The outraging by a tramp of the poor harmless girl Kitty, who at first seems destined, by her sheer femininity, to bring back John Norton from mediaevalism to modern life, will seem to most an excess of horror. Fortunately there is nothing quite so painful in the studies of the two female celibates—Agnes Lahens and Mildred Lawson. "Agnes Lahens" is in its way merciless enough. From the moment Agnes arrives in her father's house, one is prepared to believe the worst of her mother—that "she is slightly *déclassée*," and that "she represents all that the word could be made to mean—*liaisons*, familiarity with restaurants, and the latest French literature." Mrs. Lahens has a *liaison* with Lord Chadwick, which she makes no attempt to conceal. When her poor idiot of a husband, who has lost all his money and does type-writing to bring in a few shillings, turns upon her, she retorts, "You did not expect a woman to be faithful to a man like you? You didn't think that possible, did you?" Her daughter overhears her mother make this declaration; and partly because of this, and partly because she cannot appreciate or even understand the sort of folk to be found at home, she enters a nunnery. "Agnes Lahens" is certainly an uncompromising revelation of the worst kind of domestic misery. There is a touch of lightness, however, in "Mildred Lawson," the first, longest, and best of the three stories in the book. It looks in some parts

as if Anthony Hope had been collaborating with Mr. Moore in its production. It is a study in the superficiality of womanly feeling. Mildred Lawson manages to secure lover after lover—perhaps because she is an artist—but she is also ready to sacrifice them all, in turn. She is not quite “all falsehoods,” as she is brutally termed by Morton, perhaps the most outspoken of these lovers, but she is never absolutely true to one man for any length of time. The close of the story finds her, to all appearance, about to marry one of her discarded lovers, and the most commonplace of them all, and yet panting out “Give me a passion for God or man, but give me a passion; I cannot live without one.” In a sense, therefore, “Mildred Lawson” is a trifle too serious, but the Barbizon scenes, with the vulgarly light-hearted girls, Elsie and Cissie, in the foreground, are full of brightness and movement. Mildred’s conflict, almost literally over the body of Ralph Hoskin, with Ellen Gibbs, who has been his mistress, and is not afraid to own the fact, is also an admirable picture of a desperate duel. *Celibates* suggests sketchiness from first to last, but the sketches themselves are of the best.

Novelty of the grotesque kind may be claimed for *Married to Order*—at all events, at the beginning. As a matter of fact, the marriage of Penelope Winkell and Philip Gillbanks, which gives the story its title, preposterous and even unintelligible though it is, is not the most extraordinary event in it. It is rather the opening incidents that take the breath away—the introduction of Gillbanks and of the ordinary reader to the society of the queerest and most impossible of Kings and Dukes and Princesses. If, indeed, one could eliminate these personages from the story, it would be essentially commonplace. Penelope Winkell marries Philip Gillbanks without loving him, to save her father and family from ruin. She has the familiar struggle between honour and her love for another man; and although the cause of honour is aided by the lover, there is no saying how the fight would have ended, had not Gillbanks been all but murdered by her crazy father, who hates his son-in-law. In the end he is left blind on her hands; and then “she gathered him to her arms once more, although perhaps the reason of it was not love nor passion, but the whole giving up of her life to him, the whole dedication of her poor maimed existence.” It does not appear certain, however, that this presumably sincere wish is gratified, for Philip replies very unsatisfactorily, but also quite politely, “Thank you, Penelope; thank you for being sorry; but no, it is impossible. I must not be a lifelong burden to you.” And so the story ends. It is well written, but in parts it is tedious—especially those parts which tell of the artificial struggle in Penelope’s heart between her duty to her husband and her love for Forster. Gillbanks’s introduction to the Rothery and its King is very skilful, and not too melodramatic; and Penelope’s first appearances in London society are artistic—at least, on paper. Both the husband Gillbanks and

the lover Forster are well drawn; but the best sketch in the book is that of the impossible, but charmingly courteous, Duke of Rothery, who ought to have been in the King’s place, and, as a matter of fact, discharges all the really important kingly and family duties.

There is nothing that is unpleasant, and nothing that is profound, but much that is agreeable and genuinely Irish, in *Golden Lads and Girls*. The story, of course, would not be Irish were there not a good deal of caricature in it; but that is not overdone, except, perhaps, in the case of Hugh O’Hara, the uncle of the hero of the story, and, in a queer way, his guardian angel as well. The leading characters look, at all events, as if they had been drawn from the life; and it tells in favour of the compactness of the story that they group easily and naturally round the hero, Hugh Joyce, who has quite as many adventures as could be desired even by a young and high-spirited Irishman. His start for the Church as a career is, perhaps, a trifle farcical, and the Dublin students’ wine-party rather too readily recalls Mr. Verdant Green. Joyce makes an admirable lover, however; and Gertrude Sartoris is a remarkably good example of the frank English girl who, as the late Anthony Trollope would have said, is not “missish or coy in her love.” Hugh would not be an Irish squireen, indeed, if he did not run risks and have hairbreadth escapes. Yet these are comparatively few in number, and the worst thing his worst enemy does is to “keep up” a letter from Gertrude confessing her love for him. There is, almost as a matter of course, the murder of an Irish landlord’s agent in the book; the representation of the last few hours of the unfortunate man’s life is the only gruesome work that the author has allowed himself. All things considered, this is a very pleasing book—none the less pleasing that it belongs to an almost forgotten type.

“She sent him soothed, and consoled, and cheered, pondering on her words, so sweetly uttered, and realising through her that the path of a good woman is indeed strewn with flowers, but they rise behind her steps, not before them!”

This is the keynote of a respectable specimen of an old-fashioned sort of novel, which tells the story of a young man of the stuff of which heroes and martyrs are made. Philip Beresford, the good son of a bad and self-indulgent father, leaves him and is supposed—by the father—to be dead or worse. He is not dead, however; he has only become a great author. Then there comes into his life his brother Jack, now in the position of his father’s heir, and taking after that father a little in the way of capacity for enjoyment. St. John, as this modern martyr styles himself, is good enough not only to conceal his identity, but to “save” his brother Jack from bad habits and worse companions. He has his reward—for his literary efforts in fame, and for his unselfishness in the love of a good woman. The evolution rather than the transformation of character in the case of the self-indulgent creature who is the father of Philip and Jack is skilfully managed;

and there is naturalness both in Jack and in his sweetheart Elsie, although, of course, she is far too good for him. All the same, *As Gold in the Furnace* would scarcely be worth reading were it not for the moral it teaches. It is admirably adapted for a Sunday-school prize.

What can be said for *The Macdonald Lass*, which is the latest work from the busy pen of Sarah Tytler, except that it is a fairly good and conscientious bit of intellectual plain-sewing? The book would, probably, have been more satisfactory than it is, could the author have made up her mind at first whether it was to be a biography of Flora Macdonald, or a fiction based upon the more eventful incidents in her life. As things are, *The Macdonald Lass* is a dreary combination of fact and fiction, and has neither coherence nor improbability to recommend it. Miss Tytler tries, like Scott in *Red Gauntlet*, to bring back the Young Pretender to this country, hampered with Miss Walkinshaw. But a comparison between the two reappearances is not calculated to impress one favourably with Miss Tytler’s powers as a romancist. She is surely, too, a trifle unjust to Miss Walkinshaw.

Attempts to out-do Jules Verne in the interest of some political or social crotchet are rather too numerous nowadays; and it is to be feared that Mr. Cromie’s addition to the number, though it is fairly well written and not devoid of ingenuity, will not be very heartily welcomed. And yet Mr. Cromie has a large command of eloquence of the “raging rocks and shivering shocks” order. “This night,” says Brande, when his scheme for doing a vast deal of unnecessary mischief is ripe,

“the cloud-capped towers, the gorgeous palaces, the solemn temples, shall dissolve. To this great globe itself—this paltry speck of less account in a space than a dewdrop in an ocean—and all its sorrow and pain, its trials and temptations, and all the pathos and bathos of our tragic human farce, the end is near.”

And Natalie, the speaker’s sister, is quite equal to the occasion; for, even with the death-rattle in her throat, she manages to make this carefully prepared statement:

“I might have lingered on a little longer, but I chose to concentrate the vital force which would have lasted me a few more senile years into the minutes necessary for this message from me to you—a message I could not have given you if he were not dead.”

There is hardly anything in the book to atone for the sheer midsummer madness of its clairvoyance and anarchism. There is, indeed, just a chance that the girl who goes by the name of Edith Metford might have been passably feminine, if an opportunity had been allowed her.

Scanderbeg looks like a schoolgirl’s attempt to write an historical romance. Whether it be so or not, it cannot be claimed as a success. The author has been altogether overweighted by her enterprise—which is none other than that of reproducing the life of Alexander the Great in the form of a romance. The old story of Alexander’s power, conquests, passion, and self-indulgence, is, indeed, told again with obvious effort at historical accuracy,

and interlarded with speeches and descriptive passages, the quality of which may be inferred from this specimen :

"The attendants of the Queen of Persia were chosen for their birth and their beauty, and it would assuredly have been hard to find a more lovely bevy of maidens than those who surrounded her. But there was one among them who was as a moon among lesser planets, who bore herself like an empress, whose eyes shone like stars—whose lips more often curled in scorn than parted in laughter, whose dark luxuriant tresses fell almost to her feet, and whose name was Roxana, a daughter of the proudest chief in Sogdiana."

The author of *Scanderbeg* should have submitted her MS. to some literary friend before venturing upon publication.

There is much grit and more promise in *Roughly Told Stories*; and the "roughness" in the telling of them which Mr. Ingold confesses to—if, indeed, he does not positively boast of it—is essentially artificial. Some of his stories are a trifle too suggestive of the spirit, although hardly of the style, of Mr. George Moore. This is especially true of "The Tale of a Nobody's Life." Mr. Ingold does not hesitate to tell how a woman sacrifices her virtue for the sake of a husband who cares for another woman, and then quite uselessly commits suicide. Then, for ghastliness, which has yet a kind of reality in it, it would not be easy to beat "True to the End," the story of a widower who keeps his wife's body in his house in a box, and on the anniversary of his wedding-day treats her as if she were alive; who is brutally sarcastic, and—as is proved by his will—is yet madly philanthropic. Again, there is merciless pathos, tinged with cynicism, in "The Flower that Flew to the Stars"; and Lyttonian philosophy, brought down from the clouds, in "The Tramps." There is but one tiresome study in the collection—"Grave's Office"—which begins in nothing and ends in nothing, and but one that is commonplace—"The Foundering of a Saint"—which tells the oldest of old stories. When all allowances are made, however, a strong writer has evidently made his appearance in the author of *Roughly Told Stories*.

WILLIAM WALLACE.

SOME VOLUMES OF VERSE.

Sunshine and Smoke. By Arthur E. J. Legge. (Simpkin, Marshall & Co.) Whatever may happen to those other flowing tides, of which we are wont to hear so much, we do not greatly care; but we confess to having the closest interest in the flowing tide of poetry, be it major or be it minor, or even that curious mixture of the extremes which is not unknown to the readers of modern verse. If there are any who are fearful lest the supply of poetry may run short, we hasten to reassure them. The current of rhyme is running strongly, so that it roars as it runs. Much that it brings down to us is rubbish of an unspeakable sort; but it is easy to forgive the presence of lumber if only there be washed to us occasionally a pleasant waif that redeems us from the irritation caused by an unpleasant stray. Those to whose lot it may fall to examine a copy of *Sunshine and Smoke*, will certainly find between its covers a few pieces for which they will be able to return hearty thanks. It seems

to us that Mr. Legge is peculiarly happy in the writing of love-lyrics. He knows exactly how much to say, how much to leave unsaid. The more we see certain young poets openly supplying the public with a list of all their indelicate indiscretions, the more necessary it becomes to protest that there is a great deal of art in reticence. Mr. Legge never offends against good taste. To this prime virtue it is possible to add several others that are indispensable to poetry; and as a result of this accumulation, we have a little volume of verse which is far above the average. But it is time to give an instance of Mr. Legge's skill. Surely few will be found to quarrel with our selection. The poem is called "Wanderers."

"We followed the path of years,
And walked for a while together
Through the hills of hope and the vale of fears,
Sunned by laughter, and washed by tears,
In the best and the worst of weather,

"Till we came to a gloomy wood,
Where our steps were forced asunder
By the twisted, tangled trees that stood,
Meeting above like a frowning hood,
With a world of darkness under.

"And whenever by chance we met
In the woodland's open spaces,
We were bruised and tattered and soiled and wet,
With much to pity—forgive—forget,
In our scarred and dusty faces.

"Well!—it was long ago,
And the leaves in the wood are falling,
As we wander wearily to and fro,
With many a change in our hearts I know—
But still I can hear you calling."

There is a slashing piece of verse in this book, which is entitled "To certain Young Gentlemen." The juveniles who wear corsets, scent their unathletic bodies, and sing without blushing of their dirty loves, are not much to the taste of Mr. Legge, and he knows how to say so with vigour.

The White Wampum. By E. Pauline Johnson. (John Lane.) We turned with a great deal of interest to Miss Pauline Johnson's ballads of Indian braves; for by means of that subtle medium the literary paragraph, which appeareth almost wherever it listeth, we had been given to understand that this poetess would sing with authority, ability, and beauty, of the people that provided Fenimore Cooper with such thrilling subjects. It has, indeed, been wisely said that they are blessed who expect nothing. Miss Johnson has certainly missed her chance, and this is all the more to be regretted because it was an extremely good one. With excellent tales to tell, the authoress has not been able to give them worthy settings—partly because her talent is better suited to reflective poetry, partly because, as yet, she has not mastered the art of writing ballads. This statement might be driven home by passages of proof without number, but a single excerpt will probably suffice to make the reader of one mind with us. Here are a few lines from the "Cattle Thief":

"I'll fight you, white-skins, one by one, till I
kill you all," he said;
But the threat was scarcely uttered, ere a dozen
balls of lead
Whizzed through the air about him like a
shower of metal rain,
And the gaunt old Indian Cattle Thief dropped
dead on the open plain.
And that band of cursing settlers gave one
triumphant yell,
And rushed like a pack of demons on the body
that writhed and fell.
'Cut the fiend up into inches; throw his carcass
on the plain;
Let the wolves eat the cursed Indian, he'd have
treated us the same.'

A dozen hands responded, a dozen knives
gleamed high,
But the first stroke was arrested by a woman's
strange, wild cry.
And out into the open, with a courage past
belief,
She dashed, and spread her blanket o'er the
corpse of the Cattle Thief;
And the words outleapt from her shrunken lips
in the language of the Cree,
'If you mean to touch that body, you must cut
your way through me.'

A certain popular writer, who shall go unnamed, can, we firmly believe, provide this kind of stuff for twenty-four hours at a time without turning a hair; but Miss Johnson, as other pieces in *The White Wampum* make manifest, was meant for better things. In some of her poems of nature she evinces a marked power of arresting the attention, and even of touching the heart. Fine verses are by no means uncommon. There is music in her songs; there is imagination; there is thoughtfulness. With these gifts in abundance, she has no need to waste her talents in attempting a style of composition which evidently does not come easily to her. We are quite ready to have more lyrics, but of ballads we have had enough.

Man and the Years, and Other Poems. By David Buchanan. (Glasgow: Maclehose.) In his lifetime David Buchanan was quite indifferent to fame, so much so that he made no arrangement with regard to the issuing of his poems after his death. Friends, however, have not been wanting. Affection has come to the front; and in the volume now under consideration claims are put forward which, in all probability, are more excessive than any that the poet himself would have endorsed. Be this as it may, there is no good reason why the many admirers of David Buchanan should fear for the result. This poet from Kirkintilloch, this companion of David Gray, both lived the simplicities of life and sang them sweetly, drawing many a wise conclusion from birds and flowers, from sun and shade. If there are no poems in this selection from his MSS. that are notable enough to command the memory, there are at least not a few that excite something more than a passing admiration; and it is quite certain that any anthology of Scottish song would be incomplete did it contain no instance of David Buchanan's skill in singing. Here are a few pretty lines from "Spring Fancies":

"The bee is abroad, the little thief,
Like a hungry lawyer without a brief;
Bustling about in the golden hours,
Kissing the lips of the honey flowers;
And he sings them a song, that roguish bee,
Picking their pockets the while for his fee;
Or we might liken him as he goes
Where the fairest flower and the richest blows,
With an air so grave and a wing so blithe,
To a solemn parson lifting his tithe."

We must not close this short notice without expressing our thanks to Mr. William Free-land for his biographical sketch of the author of these pleasant poems.

Poems of Paganism. By "Paganus." (The Roxburghe Press.) What is all this tumult? Does "Paganus" (which being interpreted means Mr. Cranmer-Byng) really wish us to take him seriously? We suppose that this is the case; but if we approach these utterances with all the gravity in the world, we yet fail to find in them anything particularly shocking or novel. We take it that Mr. Byng is a fluent apostate from the recognised methods of matrimony and from the religious formulas of the Catholic Church. But if this is all, it is little enough nowadays when the exponents of revolt are as common as blackberries and as outspoken as Mark Twain's blue jay. Perhaps it

is a matter for regret that Mr. Byng's views are so prevalent. Perhaps it is not. This does not concern us as critics of verse, though we naturally stop to ask what the reason of raving is. The last two stanzas in this book run as follows:

"Let the Pharisee snivel, and squander
His choicest abuse on my name,
Or the Philistine fearfully ponder
On one who is heedless of shame.

"But in meanness and malice they revel:
Their opinion is nothing to me;
So the bourgeois may go to the devil,
Like the Gadarene swine to the sea."

These stanzas lead us to suppose that the author of them is the saddest of sad dogs. Completely deceived, fearful of untold freedom of expression, we began gingerly to turn the pages of these *Poems of Paganism*, and our search was rewarded by the discovery of old ideas dressed up in new verses: in a word, never were there more pacific terrors. Putting aside the morals of Mr. Byng's verses, we find ourselves in a position to admire several of his poems. They have both glow and speed, and those that are the most notable safely bear the test of being read two or three times. Occasionally, as in "Au Revoir—not Adieu," it is impossible not to think of Tom Moore. We give the first and last verses:

"Au Revoir—not Adieu! For the thought of our
parting
Strikes chill on the heart that beats only for
you;
Ere soul forsakes soul, into solitude starting,
By all that was love, Au Revoir—not Adieu!

"Au Revoir—not Adieu! For a time we must
sever;
But the grass has its green, and the sea has its
blue,
And you have my heart—keep it, darling, for
ever:
Fate parts, love abides. Au Revoir—not
Adieu!"

An Olio of Verse. By Mary Anna Sawtelle and Alice Elizabeth Sawtelle. (G. P. Putnam's Sons.) *An Olio of Verse* by the sisters Sawtelle is an extremely pretty book. Printers and binders have lavished their care on it; but as much cannot be said for the efforts of the two authoresses. When a volume of verse is issued by a famous firm of publishers, this fact alone should be a guarantee to the reader that a just demand is made upon his attention. If, however, after several experiments, he discovers that the authority of important publishing-houses is being used to induce him to purchase at the cost of a few shillings what is really of no value at all, and what only brings suspicion upon the original vendors, he not unnaturally loses confidence in the dignity of the godfathers of books. These remarks are not aimed at any particular target; but we think that we have a right to state our grievance in moderation, when the writers of such a line as

"A footstep calls me back to earth,"
or of such a verse as

"One touch of her consummate art,
And lo! a romance where
We thought was sordid commonplace
And trivial round of care,"

find publishers, whose names are famous in literature, willing to make public what is only fit for the fire. In this respect we certainly live in glass houses, and should not throw stones at America. When important firms in England amend, it will be time to assume the airs of insular righteousness. At present we sin more than our cousins.

NORMAN GALE.

NOTES AND NEWS.

MR. JOHN MURRAY will publish in the autumn a book by Captain Frank Young-husband, giving a general account of his travels during the ten years, 1884 to 1894, in Manchuria, the Desert of Gobi, Turkestan, the Himalayas, the Hindu Kush, and the Pamirs, with maps and illustrations. It is to be entitled *The Heart of a Continent*.

MESSRS. LONGMANS & Co. have in the press a collection of articles and sketches by Mr. Frederick J. Whishaw, dealing mainly with sport in Northern Russia and Finland; considerable attention is also given to folk-lore. The book will be entitled *The Romance of the Woods*.

MR. HEINEMANN has in preparation a third volume by Herr Max Nordau, to be entitled *Paradoxes*.

MESSRS. ISBISTER & Co. will publish in the course of the autumn the series of papers by the late Precentor Venables on "Episcopal Palaces of England," which are now appearing in *Good Words*. The volume will be illustrated with an etched frontispiece of Lambeth Palace from the Thames, and with about 120 drawings by Mr. Alexander Ansted.

AMONG the books which Mr. William Morris has in hand for the Kelmscott Press is a catalogue of his own collection of woodcut books, early printed books, and MSS., to be accompanied with notes and upwards of fifty illustrations.

A VOLUME of *Selected Papers on Browning* is to be published by Mr. George Allen, with an introduction by Dr. Edward Berdoe. The contributors include Bishop Westcott, Prof. Corson, the Rev. H. J. Bulkeley, the Rev. W. Robertson, the Rev. J. J. Kirkman, Mrs. Ireland, Miss Beall, and Miss Marx.

MESSRS. CHATTO & WINDUS announce the following three-volume novels for early publication: *The Professor's Experiment*, by Mrs. Hungerford; *Hearts of Oak: a Three-stranded Yarn*, by Mr. W. Clark Russell; and *The Voice of the Charmer*, by Mrs. L. T. Meade. According to the new fashion, they will all be published at the net price of 5s. a volume.

THE next volume to appear in Mr. T. Fisher Unwin's "Pseudonym Library" will be *A White Umbrella*, by Sarnia, who is, we understand, the author of *Soul Shapes*, a quaint little book purporting to represent the spirits of men and women under the form of coloured charts, which attracted some attention three years ago.

MESSRS. WILLIAM BLACKWOOD & SONS will publish immediately a volume of poems by Mr. Arthur L. Salmon, entitled *Songs of a Heart's Surrender*. Several of these poems have appeared in the ACADEMY and other periodicals, but many have not before seen the light.

MR. H. THORNHILL TIMMINS, who some time ago brought out a book on Herefordshire, will publish shortly, through Mr. Elliot Stock, *Nooks and Corners of Pembrokeshire*. The work takes particular notice of the antiquities, historical buildings, and scenery of the county. It will be fully illustrated with sketches and maps from the author's pencil; and will also contain much curious local information gleaned in the course of his personal researches.

THE next volume of Cassell's "Pocket Library" will be from the pen of Gertrude Atherton. It is entitled *A Whirl Asunder*, and will be published simultaneously in London and New York on August 17.

MR. A. P. MARSDEN, in conjunction with Messrs. Tylston & Edwards, will issue early in September the first two volumes of a new series of "Pocket County Histories," dealing with Hampshire and Lancashire.

MR. ELLIOT STOCK has been appointed agent in England for the new magazine, *Moods*: a journal intime, issued from the Jenson Press, in Philadelphia.

MESSRS. DODD, MEAD & Co., of Boston, will publish early in the autumn the first volume of *American Book Prices Current*. The compilation will be similar in arrangement and scope to the English publication of that name, and in addition there will be included reports on all important autographs and MSS. sold at auction during the year. No set limit of selling price will be absolutely maintained, but all items likely to interest the collector and dealer will be included. Particulars as to size, binding, and condition of copies will be given where possible; also occasional bibliographical notes. There will be an introductory chapter giving a general view of the sales for the year, and an elaborate and complete index. The period covered will be from September 1, 1894, to September 1, 1895.

THE Authors' Society has arranged for the translation and publication in France of Mr. Standish O'Grady's *Story of Ireland*. There are two Mr. Standish O'Grady's in the literary world: one the author of the *Story of Ireland*, *Finn and his Companions*, *Lost in Du-Corrig*, and other works written in a popular style; the other, Mr. Standish Hayes O'Grady, the eminent Celtic scholar, translator of *Silva Gadelica*.

A THIRD edition, completing the twenty-second thousand, of Annie S. Swan's Christmas story, *A Lost Ideal*, will be published immediately by Messrs. Oliphant, Anderson, & Ferrier.

MR. R. C. CHRISTIE has resigned the presidency of the Record Society of Lancashire and Cheshire, which he had held for twelve years. Col. Fishwick has been elected president in his place, and Mr. William Fergusson Irvine has been appointed hon. secretary in the place of the late Mr. J. P. Barwaker; while Mr. R. D. Radcliffe and Mr. J. E. Worsley have been chosen to fill the vacancies on the council caused by the resignation of Sir Henry H. Howorth and the death of Mr. W. A. Abram, of Blackburn.

MR. BERNARD QUARITCH has issued, for the benefit of those attending the recent Geographical Congress, what he modestly calls a "little catalogue" of geography, voyages, travels, and Americana. Its quarto form, and good paper and print, render it unusually attractive, quite apart from the rarities included and the bibliographical learning displayed in the notes. It may be safely asserted that such another collection does not exist outside the best public libraries. Here may be found the first Spanish Letter of Columbus; the "Peregrinatio" of Breidenbach, in more than one edition; a copy of Bry's "Collection" that once belonged to Colbert and to Count Hoym; a copy of Hakluyt with the Wright-Mollineux map, of which only two other examples are known; two sets of Lord Kingsborough's "Antiquities of Mexico"; the first edition of the "Paesi Nouamente Retrouati"; several of the rarest editions of Ptolemy; two sets of Purchas; two copies of Raleigh's "Guiana"; several of Capt. John Smith's "Virginia"; the first printed map bearing the name "America"; and the "Mundus Novus" of Vespucci. Among Americana, we may specially mention a copy of Eliot's Indian Bible, with the English title and dedication, and in the original binding; and the translation of Cicero's "Cato Major" printed at Philadelphia by Benjamin Franklin. Among MSS., one of Mandeville, written at the close of the fourteenth century; a volume of documents from the archives of the Commissioners for Trade and Plantations, 1694-1720; and a mass of

papers relating to Virginia, mostly collected by John Smyth of Nibley, the historian of the Berkeleys, 1613-1776.

We have received two little books dealing with the new House of Commons. One, published by Messrs. Macmillan & Co., consists of the biographies of members which have been appearing in the *Times*, together with a summary of the results of the general election from the same source. The arrangement is according to constituencies, Wales following England, and the counties being placed before the boroughs. Whatever difficulty may arise from this method of classification, is cured by an alphabetical index of members at the end. As some questions have been raised about the varying size of constituencies, it may be as well to give a few facts. There are three boroughs in Ireland each with less than 2000 voters—Galway, Kilkenny, and Newry; they are all represented by Nationalists. In England there are eleven boroughs each with less than 3000 voters—Bury St. Edmunds, Durham, Grantham, King's Lynn, Penryn and Falmouth, Pontefract, Salisbury, Taunton, Whitehaven, Winchester, and Windsor; of these all but three are represented by Conservatives. Wales has no very small constituency; in Scotland the only one with less than 3000 voters is the county of Sutherland. By far the largest constituency (omitting the anomalous City of London, with its liverymen) is Newcastle-on-Tyne; the largest single-membered constituency is Cardiff; the largest county constituency is the Romford division of Essex. The other book, which is issued from the office of *Black and White*, gives portraits of the members (with a few exceptions), which are, on the whole, excellently reproduced from photographs. It would form an appropriate present from a new member to one of the doorkeepers.

ORIGINAL VERSE.

A BIRTHDAY GREETING.

August 22, 1895.

To some the years bring sorrow, but to you,
O friend, so tried, so faithful, and so true,
May your new year of life be calm and bright,
Peaceful and free from care, and may the light
Of heaven be shed around your pathway here.

Yet passing clouds at times may veil the sun;
But you will meet pain bravely should it come;
Bearing the cross no mortal love has power
To carry for you; God, at his own fixed hour,
Alone can say, "Cast all thy load on Me."

My one unceasing prayer is that He may
Grant unto you all happiness; each day
I ask of Him that He will let me bear
Whate'er of pain or trials be the share
Of your life's pages; place them all on me.

And if a day should dawn when joy to thee
Must of necessity bring pain to me,
Welcome the pain if but the joy be yours.
Friendship and faith live on while life endures,
O friend, who nearest, dearest, art to me.

F.

OBITUARY.

PROF. GEORGE STEPHENS.

DR. GEORGE STEPHENS, professor of English language and literature at the University of Copenhagen from 1854 to 1893, died, on August 9, at his home at the western suburb of that city, which for so many years had been the rendezvous of students of antiquity and kindred subjects.

He was born at Liverpool in 1813. After studying at Oxford, he went to Stockholm, and married an English wife, who survives him. He at first gave lessons in English, but soon turned his attention to Old Swedish and to folklore, of which latter science he was one of the pioneers. He was appointed sub-librarian

at the Royal Library; and, during the time he stayed there, published some important Old Swedish texts and, in collaboration with Hylten-Cavallius, Swedish folklore. When Denmark, in 1848, became involved in war with Germany over the Duchies, he warmly pleaded the cause of Scandinavia in a series of articles in English magazines and newspapers.

In 1854 a chair was founded for him at Copenhagen as Docent in English Language and Literature, which, later on, was raised to a Professorship. Here he continued his antiquarian studies, and now chiefly turned his attention to runes. His *magnum opus*, the monumental work of his life, is *Old Northern Runic Monuments of England and Scandinavia*, in three magnificently illustrated folio volumes. He had collected over forty runic relics for a fourth volume, which he did not live to complete. He published also an abridgment of his runic work, *Handbook to Runic Monuments*, which contains all the illustrations. He had been for years engaged on a grammar and history of Old Northumbrian, which was nearly finished.

On certain points of runology Prof. Stephens was in opposition to such great authorities as Bugge and Wimmer; but his work remains a storehouse of information, and the excellence and exactitude of its drawings is testified to by all. He also wrote many minor literary works, which space forbids us to mention; among them a translation in verse of Frithiof's Saga, which met with great success. A modest scholar, living a simple life, amiable and helpful above all other men, he will be sorely missed by a host of friends. He has left a valuable library of about 30,000 volumes, besides some unique and many rare MSS.

J. S.

THE death is also announced of Baron Bernhard Tauchnitz, who had almost completed his seventy-ninth year. As the founder of the system by which British authors received remuneration for continental editions of their works before the adoption of any measure of international copyright, his name will find a place in any history of Victorian literature. His personal relations with "his authors" were always of a most cordial character.

MAGAZINES AND REVIEWS.

THE *Expositor* for August opens with a lucidly expressed essay on the question of the "Incarnation of the Trinity." We hope something deeper may be coming. Sir J. W. Dawson is interesting, though hopelessly uncritical, on the restoration from what he calls "the Fall." Prof. Ramsay raises our depressed spirits by his learned and acute discussion of Gal. ii. 1-10, and i. 6, 7, which he considers to have been misinterpreted, owing to the "dominant North-Galatian theory" which he rejects. Dr. Stalker continues his homiletical essays on Jeremiah. Mr. Slater is helpful and well-informed on Dr. Hort's "Judaistic Christianity." Dr. French gives a rejoinder to Dr. Dixon on the Speeches in Chronicles—a futile controversy. These words actually occur in print: "The Chronicler uses the phrase twice, it is true; but on the same occasion, not again. The Almighty does the same on the occasion of the Flood." What respect can be given to such a critic? Mr. Darlow produces an indirect confirmation of the narrative in Acts xxi. xxiii.; and Principal David Brown gives a rather imaginative note on the rendering of the veil of the Temple.

We have received the two first numbers of *La Revue Franco-Americaine*—why "Americaine," we wonder, since it is all French?—and in the July issue the thing which is most

noticeable, and is worth certainly the price of the number, is an essay, a meditation rather, of extraordinary spirituality and insight, by M. Maeterlinck on "Silence." M. Maeterlinck discourses as no other man could discourse—and as only perhaps a Quaker of the old school could think—on the expressiveness of silence and on its various "qualities," on its revealing power when two or more are gathered together, and nothing is for the moment being said, and on the fear and avoidance of it by commonplace persons. This remarkable essay, following closely as it does upon those in the *Nouvelle Revue* upon women and the soul, cannot fail to call further attention to a personality which is now seen to be expressed as potentially in the writing of meditations as in the writing of plays. The other articles in the *Revue Franco-Americaine* are of much lighter calibre, though not insignificant. With regard to the illustrations, they are in quality and character as varied as the literary matter. Some are ordinary, or at the best smart; but a noble drawing by M. Puvis de Chavannes reminds us of the continued fertility and unabated dignity of this great master of French design—certainly the most important artist in decoration that has been seen since the generation of Ingres or that of Hippolyte Flandrin.

ACQUISITIONS OF MSS. BY THE BRITISH MUSEUM.

WE quote the following from the annual report of Mr. E. J. L. Scott, keeper of the department of MSS. in the British Museum:

"The number of MSS. and documents acquired during the year are:—General Collection of MSS., 183; Rolls and Charters, 1894; Detached Seals and Casts, 395; Papyri, 24; Egerton MSS., 2; Egerton Charter, 1.

"Among them are:—A number of documents of the second to fourth centuries, written in Greek, on papyrus, many of them with precise dates. A fragment of a Graeco-Latin Glossary, on papyrus, of the fourth century. A Latin document, on papyrus, of the second century; presented by Prof. W. M. Flinders Petrie. Nine leaves of a Greek Psalter, on vellum, written in rough uncials, of about the eighth century. Orations of St. Gregory Nazianzen, in Greek, eleventh-twelfth century; vellum. Collection of fragments of MSS., eleventh-fourteenth centuries, including leaves of a copy of the Anglo-Saxon Chronicle, and of a volume of Anglo-Saxon Homilies; vellum. Lives of Saints, theological tracts, and tales, in Greek; sixteenth century. Commentary on the books of Tobias, Judith, and the Twelve Prophets, in Latin, by Archbishop Stephen Langton, with Lives of St. Milburg and St. Margaret, &c.; thirteenth century; vellum. Bartholomaeus Anglicus de proprietatibus rerum; fourteenth century; vellum; written in England; with illuminated initial and border; in German stamped-leather binding, of the sixteenth century. Missal of the Church of St. Valery, in the north of France, in Latin, with finely illuminated initials, enclosing miniatures; fourteenth century; vellum. Missal of the church of Tarragona in Valencia, in Latin; dated A.D. 1477; with two full-page miniatures, and finely illuminated borders and initials of Italian style; vellum; in Spanish binding of tooled leather. Astrological Manual, in Latin, compiled by Marcus Schynagel, of Cracow University, about A.D. 1500.

"Petition from merchants of Exeter to Henry VIII. against their ill-treatment in Spain, with a 'carta executoria' of the Emperor Charles V.; 1541, 1545; vellum. Transcripts by Sir Henry Bedingfield of his correspondence with Queen Mary and the Privy Council, concerning his custody of the Lady Elizabeth, with the Queen's instructions, and other original papers; 1554-1558. 'Offices and Orders in Warfare,' and 'A declaration of certeyn orders of battayles'; two treatises elsewhere attributed to Sir Robert Constable, 1576-1578. Contemporary copies of letters from the Privy Council, the Lord High Admiral, &c., relating to the defence of the East Coast, and

especially to the ships furnished by the Suffolk ports; 1595-1599. Political and Private Correspondence of Sir Richard Browne, English Resident at Paris 1641-1660; consisting mainly of letters to his son-in-law, John Evelyn, his daughter Mary, Evelyn's wife, and Sir G. Radcliffe, 1621-1683. Letter of Charles I. to R. Browne, 1643; warrants of Charles II., 1673-77; fifteen letters from Sir Robert Harley, Secretary of State to the English Envoy in Sweden, 1704-1707; and letters of W. Pitt, Lord Nelson, &c., 1775-1799; presented by Hugh Galbraith Reid, Esq. Correspondence and papers of Cardinal Henry Benedict Stuart, styled Duke of York, including letters from and to his brother, the Pretender Charles Edward Stuart, and others of his family; 1754-1807; fourteen volumes. Correspondence and papers of Sir Robert Palk, Governor of Bombay* (including letters of Warren Hastings); 1759-1789; four volumes. Original letters addressed by British Officers present at the battle of Waterloo to Captain W. Siborne, in connexion with his 'model' of the battle; 1834-1848; with a few earlier letters, from 1815; six volumes. Account, by a naval surgeon present, of the Emperor Napoleon's surrender to the Captain of H.M.S. *Bellerophon*; 1815. Insurance freight books kept at Lloyd's by John Janson during the war with France; 1805-1810, 1815; eight volumes; presented by J. T. Danson, Esq.

"Literary and other Correspondence of Sir Henry Spelman, the antiquary; 1600-1611; three volumes. Religious dialogues at Little Gidding between John Ferrar, his sister Susanna Collet, and her children, with other matter, apparently in the hand of Mary or Anne Collet; seventeenth century; three volumes; in Little Gidding binding, of black leather. Life of Nicholas Ferrar, of Little Gidding, being an abridgment of the Life by Bishop Francis Turner; eighteenth century. 'The Bramine's Journal,' an autograph Diary of Laurence Sterne, April 13 to August, 1767, written for Mrs. Eliza Draper, of Bombay, the 'Eliza' of his *Sentimental Journey*; with three original letters of Sterne, one from Eliza Draper after his death, and two from W. M. Thackeray on his character; bequeathed by T. W. Gibbs, Esq., of Bath. Volume of Letters addressed to Rev. Philip Morant, of Colchester, on the subject of his 'History of Essex'; 1739-1768. Correspondence and papers of Samuel Butler, D.D., Head master of Shrewsbury Grammar School, afterwards Bishop of Lichfield; 1764-1839; sixteen volumes; presented by S. E. Butler, Esq. Correspondence and papers of Professor Macvey Napier, as editor of the 'Encyclopædia Britannica' and 'Edinburgh Review,' including letters of Sir W. Scott, Macaulay, Brougham, Thackeray, Dickens, Bulwer-Lytton, Jeffrey, Dr. Thomas Young, Brewster, Hallam, J. S. Mill, and many others, together with original articles for the Review by Brougham, Macaulay, Lords Jeffrey and Cockburn, Lord J. Russell, and Adam Sedgwick; 1805-1847; twenty-one volumes. Literary and general correspondence of Rev. Philip Bliss, D.C.L., Principal of St. Mary Hall, Keeper of the Archives and Registrar of the University, Oxford; 1806-1857; sixteen volumes. Letters from David Ricardo, the political economist, to J. R. McCulloch, on currency, the corn-laws, population, &c.; 1816-1823; presented by Hugh Galbraith Reid, Esq. Twenty letters of Jeremy Bentham to John Tyrrell, of Lincoln's Inn, on projects of legal reform; 1829-1831. Diaries of C. B. Vignoles, Civil Engineer, during the progress of the various railways and other engineering works with which he was connected; 1834-1862; twenty-seven volumes; presented by his son, Rev. O. J. Vignoles. 'The Lynburn,' an autograph poem, by Sir Henry Taylor; presented by his daughter, Miss Una Taylor.

"Eleven deeds relating to Chester and the neighbourhood; thirteenth and fifteenth centuries. Thirty-nine deeds relating to co. Suffolk; thirteenth and fifteenth centuries; presented by Max Rosenheim, Esq. One hundred and fifteen deeds relating to the Hungerford family; thirteenth-sixteenth centuries. Four hundred and twenty-five deeds relating chiefly to

Tottenham, co. Middlesex, and to London; thirteenth-sixteenth centuries. Six hundred and twenty-one deeds relating to Ludlow, and to cos. Hereford, Salop, and Montgomery; thirteenth-seventeenth centuries. One hundred and eighty deeds relating to the Frecheville family; thirteenth-seventeenth centuries. Papers relating chiefly to the family of Nevill of Holt, co. Leicester; thirteenth-eighteenth centuries; six volumes; with 259 deeds, from the thirteenth century, relating to the same. Register and accounts of Sibton Abbey, co. Suffolk; fourteenth century; vellum. Two hundred and seventeen deeds relating to cos. Essex, Kent, Sussex, and other counties; fourteenth-seventeenth centuries. Ninety-two deeds relating to Dunwich, co. Suffolk, and the vicinity; fourteenth-seventeenth centuries. Miscellaneous papers relating to cos. Kent, Stafford, &c.; 1335-1728. Papers relating to cos. Kent and Southampton; fourteenth to nineteenth centuries. Rental of Farnham Manor, co. Suffolk, belonging to Bury St. Edmund's Abbey; fifteenth century; vellum. Original register of the now submerged parish church of St. Peter's, Dunwich, co. Suffolk; 1537-1657. Account-book and Ordinary of the Guild of Bakers at York; 1584-1836; two volumes. Original papers relating to Tutbury Castle and Honour and to Needwood Forest, co. Stafford; 1588-1683. Rental of Lawford Mall Manor, co. Essex, belonging to Edward Waldegrave; 1604. Original Accounts of the churchwardens of Sidbury, co. Devon; 1618-1725. Law-book of Sir A. Crowley's ironworks at Winlaton-Tyne, co. Durham; 1696-1815. Transcript of the Roman Catholic register of births, marriages, &c., at Holt, or Nevill-holt, co. Leicester; 1772-1854; presented by the Rev. O. F. R. Palmer. List of Knights-Bachelors in co. Durham, temp. Eliz.-Victoria; by Sir C. Sharp. Abstracts of Wills and Letters of Administration in Devon, Cornwall, and various other English counties, by Col. J. L. Vivian; nineteenth century; seven volumes.

"One hundred and thirty-five original impressions and casts of royal, ecclesiastical, local, heraldic, and miscellaneous seals; thirteenth to eighteenth centuries. One hundred and eleven casts of Scottish, episcopal, borough and heraldic seals; presented by H. A. Rye, Esq. Original impression of the seal of St. Outhbert's, Durham; with a fine ancient gem on the reverse; presented by Sir A. W. Franks. Ninety-five casts of seals attached to deeds belonging to the Dean and Chapter of Westminster.

"Collections of Thomas Dodd, relating to engravers and their works; eighteenth century; four volumes. French-Basque Dictionary, A-O, compiled in 1853-1862, by Capt. Duvoisin; three volumes."

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- HEIMANN, K. Goethe. 2. Halbbd. Leipzig: Seemann. 3 M.
 LE ROUX, Hugues. Je deviens colon: K.ours algériennes. Paris: Calmann Lévy. 3 fr. 50.
 RIEGNER, H. Kronen- u. Brücken-Arbeiten. 2. Hälfte. Brücken-Arbeiten. Leipzig: Felix. 8 M.
 VOLBRECHT, Th. Goethe u. die bildende Kunst. Leipzig: Seemann. 3 M. 60.

HISTORY, LAW, ETC.

- KLOPF, O. Der 50-jährige Krieg bis zum Tode Gustav Adolfs. 2. Ausg. d. Werkes: Tilly im 30-jähr. Kriege. 3. Bd. 1. Thl. 1638-1639. Paderborn: Schöningh. 10 M.
 KREMS. Aus Alt-Krems. 14 M. Aus dem Krems Stadtarchiv. Festgabe zum 900-jähr. Jubiläum der ersten Urkundl. Erwähnung der Stadt Krems. 24 M. Krems: Oesterreicher.
 KRIEGER, die Friedrichs d. Grossen. 2. Thl. Der 2. schles. Krieg. 1744-1745. 1. u. 2. Bd. Berlin: Mittler. 26 M.
 LEBER, F., u. W. LOWENFELD. Die Rechtsverfolgung im internationalen Verkehr. 1. Bd. Berlin: Heymann. 27 M.
 POLAND, F. De collegiis artificum Dionysiacorum. Leipzig: Fock. 1 M.
 RESTREPO, V. Los Chibchas antes de la conquista española. Paris: Garnier. 25 fr.
 SAINT-ARNAUD, Lettres du Maréchal de, 1832-1854. Paris: Calmann Lévy. 7 fr.
 STADTBECHTE, oberheinische. 1. Abtlg. Fränkische Rechte. 1. u. 2. Hft. Heidelberg: Winter. 7 M. 50.
 WINCKLER, H. Völker u. Staaten d. alten Orients. 2. Geschichte Israels in Einzeldarstellungen. 1. Thl. Leipzig: Pfeiffer. 7 M. 50.

PHYSICAL SCIENCE.

- DEUTSCH-OST-AFRIKA. Wissenschaftliche Forschungsergebnisse üb. Land u. Leute. 5. Bd. 4. Lfg. Berlin: Reimer. 10 M.
 ERGEBNISSE der Plankton-Expedition der Humboldt-Stiftung. 2. Bd. Die Turbellaria acicola. Von L. Büchig. Kiel: Lipsius. 8 M.

PHILOLOGY, ETC.

- WISSEN, W. Das Verhältnis der Minneliederhandschriften A. u. C. zu ihren gemeinschaftlichen Quellen. Leipzig: Fock. 1 M.

CORRESPONDENCE.

WRITING IN HOMER.

London: Aug. 10, 1895.

Let me confine myself to the challenge at the end of Prof. Ridgeway's letter. He has contended that the word *γράμματα* (and hence surely the verb *γράφειν*) refers to alphabetic symbols, while *σηματα* should be taken as involving a contrast to *γράμματα*, and as implying pictorial devices; he further says it lies with me to show that when *σημα* is used in connexion with documents it refers to alphabetic writing rather than pictorial devices. He ignores the fact that I met this challenge in my preceding letter. I quoted the passage, but must do so again:

... πόρην δ' ὅ γε σηματα λυγρὰ
 γράφας ἐν πίνακι πικτῶν θυμοφθόρα πολλά.

I argued that *γράφας* showed the poet to conceive of the *σηματα* not as "in contrast to," but as "consisting of," *γράμματα*—i.e. by Prof. Ridgeway's own showing, of "alphabetic symbols" and not of pictorial devices. For surely the second line is intended as an explanation and amplification of the first.

As Prof. Ridgeway has passed over my argument in silence, I can only suppose that he holds the three instances of *σημα* meaning pictorial device which he adduced in an earlier letter—instances of later date by some centuries, and occurring in widely different connexion (a coin, a gem, a shield)—to override the inference most naturally derivable from Homer's own words. I cannot think that those whom opinion is sure to follow will admit the cogency of Prof. Ridgeway's instances.

Again—to slightly change the ground and break for a moment the good resolution with which I began this letter—how can Prof. Ridgeway say that the *σηματα* of l. 168 is "unquestionably" plural of *σημα* = mark? Why may it not be plural of *σημα* = document? The *σημα* of l. 176 must surely have been the *πίναξ πικτῶν* of l. 169—i.e., a diptych or triptych. Where would be the strangeness of Homer's regarding this now as plural in virtue of its consisting of two or more parts, and now as singular in its capacity of a single document?

SAMUEL BUTLER.

HENRY V., ACT IV., 1, 308.

St. John's College, Cambridge: August 10, 1895.

The reading of the above passage in the Folios is as follows:

"O God of Battles, steel my souldiers harts,
 Possesse them not with feare: Take from them
 now

The sence of reckning of th' opposed numbers:
 Pluck their hearts from them."

It stands in the Quartos:

"O God of battels Steele my souldiers hearts,
 Take from them now the sence of reckoning,
 That the apposed (Q₂ opposed) multitudes which
 stand before them,
 May not appall their courage."

The reading of the Folios has been defended by Ritson, who takes "hearts" in l. 4 = "feeling and reflection," although the word is used in a different sense in l. 1. Ritson's view, thus improbable in itself, is further weakened

* This should, of course, be Governor of Fort St. George, or Madras.

by the authority (such as it is) of the Quartos, which make the "opposed multitudes" the subject of a subordinate clause and separate it by a conjunction from the clause preceding.

Theobald corrected the Folios by reading "lest the opposed," &c.; Tyrwhitt, "if the opposed," &c. The latter reading is adopted by Malone and Dr. Aldis Wright as involving the less change.

This reading seems to me open to an objection which could not hold against "lest"—that it introduces a confusion of points of time. It is clear from the King's prayer, "Possess them not with fear," that he did not think of his men as already cowed, but feared they might become so in face of the foe. Surely, then, he would never say, "Take from them now the sense of reckoning, if the opposed numbers" (some hours hence) "pluck their hearts from them."

Should we not adopt a reading which is as near to the Folios as Tyrwhitt's, and is not open to the same objection—namely, "or [= before] the opposed numbers"? (Cp. *Cymb.* iii. 4. 14):

"He'll grant the tribute . . .
Or look upon the Romans."

The suggested reading occurred to me independently; but I see that it is included in the emendations of the passage given in the last edition of the "Cambridge Shakspeare" as "Conj. anon."

G. C. MOORE SMITH.

THE STORY OF ROMEO AND JULIET.

Bath: July, 1895.

The *New Review* for July contains an article by Mr. Eugene Benson on "The Immortal Story of Romeo and Juliet." During my residence at Vicenza in 1888 I made a few unpublished notes on the literary and artistic features of this city, rendered beautiful by Palladio's architectural skill.

Upon the subject treated by Mr. Benson, I find in my MS. the following remarks, which will supplement his history, and may deserve a corner in the ACADEMY:

"However few the notes on Vicenza, they would be incomplete without an allusion to Luigi Da Porto, the writer of the original *novella*, imitated by Bandello, and by means of English translations immortalised by Shakspeare under the title of 'Romeo and Juliet.' This author might never have won his exotic laurels except for the stamp of Shaksperian genius, and has left behind him only one volume of verses, and many letters about the wars in Italy, 1509-1513. He was highly thought of by the great Cardinal Bembo, who dedicated a sonnet to him after his death, on May 10, 1829, aged forty-three years. Wounded severely in battle, fighting for the Venetians against the Imperialists in 1511, he spent the last part of his life engaged in literary pursuits. His *novella* was printed in 1535 by Bondoni, of Venice; but a few copies of an earlier edition, without date, by the same publisher exist. Not less than seventeen editions followed in after times.

"The story of 'Romeo and Juliet' is supposed to have occurred in 1303, when Bartolommeo della Scala was lord of Verona, and is variously recounted by many other writers since Da Porto's *novella* was written.

"Venturi, the historian of Verona, in his *Compendio*, published in 1825, says he had occasion to examine the carefully preserved chronicles of the Montecchi family, contemporaneous with the supposed date of the tragedy, and distinctly asserts that not a word is to be found in them of the romantic story.

"Moreover, in a volume containing the *novella*, as written by Da Porto, and his copyist Bandello, I find there is reference in notes and appendices to similar lovers' tales with the identical incident of the sleeping draught, reported to have occurred both in Siena and Bologna.

"So perhaps we owe to Da Porto's fertile imagination the adoption of the names of the two rival houses of Verona. Let us not forget that, if this true lovers' romance were real as regards the two families in question, Dante, when he wrote his line in the Sixth Canto of the *Purgatorio*—

'Vieni à veder Montecchi, e Cappelletti'—

could not have been ignorant of the circumstances. That he knew a curse of envy and hatred rested on both these powerful houses of Verona is indisputable; and the above line attests that historical truth, if nothing else.

"Some commentators on Dante suggest that the families of Montecchi and Cappelletti both belonged to the Ghibelline faction; but it is now known that the Cappelletti (who were identical with the family of the Counts of San Bonifazio) and the Montecchi were sorely divided by fierce political rancour."

Here my notes branch off to other subjects concerning Vicenza and its celebrities, leaving the charm of the letters of Da Porto, through which I wandered, vaguely in my recollection—like a bundle of faded, but aromatic, herbs.

WILLIAM MERCER.

"THE TEACHING OF THE TWELVE APOSTLES."

Magdalen College, Oxford: August 3, 1895.

I do not think that the following quotation from the difficult passage in "The Teaching of the Twelve Apostles" (i. 6) has been noticed. It occurs in Abelard's Sermon on Almsgiving (*Serm. xxx.*, *Opp.* ed. Cousin, i. p. 552).

"Eligendi vobis sunt pauperes et elemosyna quae regnum coelorum emere vultis non temere culibet porrigenda: sed *sudet*, sicut scriptum est, *elemosyna in manu tua donec invenias qui dignus sit*, donec tibi occurrat ubi eam possis bene collocare, quam in pretio tantae rei vis ponere."

The sermon was preached by Abelard on behalf of the nunnery of the Paraclete, which he had founded, and of which his wife was head. The conclusion of the argument is, that his hearers' best course is to bestow their alms upon that convent.

CLEMENT C. J. WEBB.

WITCHCRAFT UNDER ELIZABETH.

London: August 10, 1895.

The following extracts may be of interest to students of superstition:

"A very curious thing has happened here lately. A countryman has found, buried in a stable, three wax figures, two spans high and proportionately broad. The centre figure had the word Elizabeth written on the forehead, and the side figures were dressed like her councillors, and were covered over with a great variety of different designs, the left side of the images being transfixed with a large quantity of pig's bristles, as if it was some sort of witchcraft. When it reached the Queen's ears she was disturbed, as it was looked upon as an augury, and great enquiries have been set on foot about it, although hitherto nothing has been discovered." (London letter from Mendoza Zayas, September 8, 1578, in Calendar of Spanish State Papers.)

"(Letter of the Privy Council) to the Lord Maiour, the Lord Bishop of London, etc., advertising them of the receipt of their letters of the 15th of this present (August) with a box fast sealed wherein were contained three pictures of waxe and certain examinations taken by them touching the manner of finding the said pictures . . . it should be well if they could lerne by some secrett meanes where any persons are to be found that be delighted [sic] or thought to be favourours of suche magickall devices, etc." (Acts of the Privy Council, August 20, 1578.) Further enquiries and demands of the Council 4th September and 18th September (*Ibid.*).

J. H. ROUND.

O.F. "LAI" = LAT. "LACU."

Bergün, Graubünden: Aug. 12, 1895.

In the ACADEMY for August 10, p. 114, Mr. T. A. Archer draws attention to the O.F. word *lais*, observing that it seems to have disappeared in Modern French. I have, however, a distinct recollection of having come across some such form in the actually existing patois of Dauphiné and Savoy; and I have no doubt that it would be found in a recent work (in my library at Oxford) on the Patois of Albertville in Savoy, by an author whose name I cannot just now recall. On the other hand, similar forms certainly do occur in the quaint Romansch or Ladin language, still spoken in many parts of the Swiss canton from which I am now writing. I take the following from the great Siegfried map of Switzerland: "Lai grand" and "Lai pintz," just west of Audeer, on the Splügen road; "Lai da Tigiel," east of Savognino, on the Julier road; "Lai negr" and "Lai alv," not far from the Albula Pass. Other forms are "Lej sgrischus" and "Lej alv," both in the Fex glen near Sils Maria in the Upper Engadine, and "Laihs da Raveis-ch," near the Sertig Pass, between Davos and Bergün. Not very far south of Bergün we find, too, the diminutive forms "Laiets" and "Lajets." No doubt many other instances could be found in Zaccaria Pallioppi's great Romansch Dictionary (Chur and Samaden) recently completed.

In fact, Romance philologists would do well to pay some attention to this remarkable Romansch or Ladin tongue, which has preserved many old words and forms, no longer to be found in its elder and more developed sisters, French, Italian, &c. Perhaps I may be permitted to refer to the short bibliography of the Upper Engadine dialect of this language, which is appended to my history of that Alpine valley, published a few weeks ago in Lorria and Martel's great work, *Le Massif de la Bernina* (Zürich: Orell, Füssli & Co.).

W. A. B. COOLIDGE.

Thorsbill, West Kirby, Cheshire: Aug. 12, 1895.

Mr. Archer regards the vowel change of *a* to *ai* in *lacu*: *lai* as a "difficulty of importance." Philologists, I believe, accept the equation *-acu*: *-ai* as a regular development; instances of it are offered by *Cameracū*: *Cambrai*, *Duacū*: *Douai*, *Veracū*: *Vrai*.

The modern word *lac* is regarded by some as due to Provençal influence; its adoption in preference to *lai* may be owing to a desire to avoid confusion between the latter in the sense of "lake," and several other O.F. words of the same form but of different significations.

I am at present parted from my books, and cannot therefore speak with certainty; but I am under the impression that O.F. *lai*, "lake," is not so rare as Mr. Archer supposes.

PAGET TOYNBEE.

WELSH "DARNIO": ENGLISH "DARN."

London: August 10, 1895.

I notice that Dr. Chance, in his reply to Prof. Skeat, instances *darn* as derived from the Welsh *darnio*; but I believe myself that the contrary is the case. The Welsh language has many terminations for infinitives; but among these, that in *io* is set apart almost exclusively for loan words from English, so that from the ending alone *darnio*, which seems to belong to the same class as *dampio*, *stopio*, and others of their kind, might be supposed to be a borrowed word. In Irish, where there is a similar variety of infinitive endings, that in *aíl* is reserved for foreign words. Thus, on the same grounds as in the case of *darnio*, we see at once that such a verb as, for example, *stowail*

comes from the English, "to stow," and not vice versa.
JAMES PLATE, JUN.

[In the New English Dictionary Dr. Murray says, on the authority of Silvan Evans and Rhys, that English "darn" cannot be derived from the Welsh *darn*, which means only "piece, fragment"; and *darnio* in Welsh could only mean "to cut in pieces," the word for "to darn" being *creithio*. From this it would seem a mistake to say that *-io* in verbs is always a mark of a loan-word.—ED. ACADEMY.]

SCIENCE.

A SUMERIAN GRAMMAR AND CHRESTOMATHY.

Sumerische Lesestücke. By Fritz Hommel. (Munich: Franz.)

PROF. HOMMEL is an indefatigable worker, and what he produces is always the work of a sound and thoroughly competent scholar. It is not so long ago since I reviewed in these pages his grammar and chrestomathy of the Minaean inscriptions of Southern Austria, and he has now followed this up with a similar volume on the non-Semitic language of primitive Chaldaea. No better compiler of such a book could have been found. Few Assyriologists have so thorough a knowledge of the Sumerian texts, or have done so much to explain and interpret them. That the study of Sumerian should be as advanced as it is to-day is, to a considerable extent, due to the labours of Prof. Hommel himself.

The book he has just published will smooth away most of the difficulties which beset the initial study of Sumerian and tend to deter young Assyriologists from pursuing it. For the first time a systematic attempt has been made to analyse the elements of the language and its grammar, and to enable the pupil to dispense with a teacher. A list of the ideographs used in the Sumerian texts is followed by a selection from the "bilingual lists," in which, in addition to their Semitic translations, the Akkado-Sumerian words are given in the variant forms they assumed in the two chief dialects of the language. Then come the "Syllabaries," grammatical paradigms, and the liturgical texts, all alike accompanied by explanatory notes and historical introductions. The book concludes with a general sketch of Sumerian grammar.

It is not the pupil only who will find profit and instruction in the *Lesestücke*. The book is full of new facts and views which the oldest veteran in Assyriology cannot afford to neglect. The texts are all edited with great care, and the notes upon them leave nothing to be desired. Every variety of Sumerian literature is brought under review, and its grammar and vocabulary illustrated from the native documents themselves. In one point only do I find anything to complain of: the book is autotyped, and the writing is trying to the eyes.

Prof. Hommel has done wisely in transliterating the cuneiform characters. He thereby tells the reader in doubtful cases how the characters should be read, while in cases which do not admit of doubt the use of the cuneiform signs is merely a needless addition to the cost of printing. The translations he has added to the Assyrian renderings of Sumerian words in the so-called

syllabaries will be found very serviceable, and the outlines he gives of Sumerian phonology are particularly welcome. This is a point to which, as is well known, he has devoted a large amount of attention, and he has done more than any other scholar to place Sumerian phonetics on a sound basis. The value of such work cannot be over-estimated. As I wrote many years ago, had Assyriologists been content to settle the principles of Sumerian phonology, before compiling vocabularies of the language and discussing its affinities, we should never have heard of the absurd theory which would transform it into a Cabalistic system. Sumerian was written ideographically; and before we can determine the character of the language expressed by the ideographs, we must first know how they were pronounced.

A. H. SAYCE.

SCIENCE NOTES.

PROF. J. W. JUDD has been appointed Dean of the Royal College of Science, in succession to the late Prof. Huxley.

THE Hodgkins prize of 10,000 dollars (£2000) has been divided by the Smithsonian Institution between Lord Rayleigh and Prof. Ramsay, in recognition of their joint discovery of argon.

It is proposed to honour Sir Joseph Lister by presenting his portrait to the Royal College of Surgeons, to be placed by the side of the portraits of John Hunter and other great surgeons of the past.

At the annual meeting of the Royal Botanic Society, held last Saturday, it was announced that Mr. W. Sowerby, who has been connected with the society for more than fifty years, had been compelled by old age and ill-health to resign the office of secretary. His son was elected to succeed him.

PROF. A. H. CHURCH and Dr. Frearn have been elected to honorary professorships at the Royal Agricultural College, Cirencester, where they were both formerly professors.

THE Geologists' Association have arranged an excursion for Saturday next to Sevenoaks, under the direction of Mr. W. J. Lewis Abbott, who will exhibit his collection of implements, bones, shells, pottery, &c., obtained from the Hastings kitchen middens.

THE herbarium of the Natural History Museum, Cromwell-road, has recently acquired a very fine collection of Hepaticae, made by Herr F. Stephani, including the types of about 1100 new species first described by him.

MESSRS. CHAPMAN & HALL have been constituted sole agents in this country, the continent, and the colonies, for the sale of the scientific and technological publications of Messrs. Wiley & Sons, of New York.

PHILOLOGY NOTES.

WE have received No. xxi. of *Hermathena*: a series of papers on literature, science, and philosophy by members of Trinity College, Dublin, which—we may add—is now published once a year (London: Longmans). By far the most interesting subject discussed is the novel theory of Blass with regard to the Acts of the Apostles, which has not yet attracted so much attention in this country as it deserves. This theory has been welcomed by Nestle as "a new Biblical discovery"; and Provost Salmon here owns himself more than half a

convert. Briefly stated, Blass's theory is that the marked character of the variants in Codex D (otherwise Codex Bezae) show that it represents an independent recension of the text, due not to a copyist but to the original author. In Provost Salmon's words,

"that Luke, having first made a rough draft of his work, himself made a fair copy to be sent to Theophilus, making in his transcription such occasional alterations as an author-copyist would freely do in what he has written himself; and that a double recension has arisen from both rough draft and transcription having become the parents of other copies."

In this very number of *Hermathena*, Blass himself replies to a natural objection, urged by the Rev. F. H. Chase in the *Classical Review*, by showing in detail that the variants of D in the Gospels are of quite a different character from the variants of D in the Acts. The work in which Blass announced this theory contains also an elaborate critical commentary on the Acts, which Provost Salmon seems to regard as no less ingenious: "since the appearance of Lightfoot's commentaries, I have not met an edition of a New Testament book which kept the attention so well alive, and the study of which was so completely a pleasure." We must be content to mention two examples here quoted. On the passage (Acts xvi. 3), recording that Paul circumcised Timothy because all knew that his father was a Greek (ὅτι Ἑλλήν ὁ πατήρ), Blass's note is "ὁ πατήρ ἦν Ἰουδαῖος; si vivus pater fuisset, ὁπαρχει exstaret." Again, with regard to the opinion of the Samaritans about Simon (Acts viii. 10)—ὁὗτος ἐστὶν ὁ δόναμις τοῦ θεοῦ ἡ καλουμένη μεγάλη—Blass adopts a suggestion of Klostermann, that the last word does not mean "great" but is a transliteration of the Aramaic *megallē* = "a revealer."

AMONG the other contents of *Hermathena* are three contributions by Prof. Mahaffy, dealing with Greek documents from Egypt—a subject to which he has recently devoted so much attention. He prints an inscription from Dimeh in the Fayyum now preserved in the Ghizeh Museum, which so closely resembles another from the same locality already published by Krebs, that he is disposed to regard the one as an official correction of the other. Another inscription, also from Dimeh, has a yet more curious history: one half of it reached Prof. Mahaffy direct from Mr. Wilbour in Egypt, the other half is only known from a squeeze bequeathed by H. Brugsch to the university library at Göttingen. Mr. John I. Beare reviews at length Waddell's monumental edition of the "Parmenides" of Plato, and in another article (on Jowett and Campbell's edition of the "Republic") contests strongly Jowett's view of the worthlessness of conjectural emendation. Other valuable reviews are Blaydes' "Adversaria in Tragicorum Graecorum Fragmenta," by Prof. Robinson Ellis—an honorary graduate of Dublin; Furneaux's "De Germania," by Mr. George Wilkins; the Oxford edition of the Vulgate New Testament, by Prof. J. H. Bernard; and Lindsay's "Latin Language," by Mr. W. J. M. Starkie. Finally, we must not omit some renderings of Homer and Aeschylus, by the late Dr. John Anster, the translator of "Faust."

To the second annual report of the new Israelitish theological Lehranstalt in Vienna there is prefixed a learned and seemingly exhaustive treatise on the priests and their culture in the last decade of the Jerusalem Temple, by Prof. Adolf Büchler. Very thorough use is made of the later Jewish literature, and several points of interest will be found by students of early Christian times. We would refer especially to the section on the language of the priests in the temple-service (pp. 60 foll.), and the treatment of the passages

of the Gospels which describe the controversies of Jesus and the Pharisees (pp. 80-88). Dr. Büchler is of opinion that the persons attacked in the "Woes" of Matt. xxiii were originally the priests, and that it was an editor who, through a misunderstanding of a particular phrase, gave the discourse its present form.

FINE ART.

SIR ALEXANDER CUNNINGHAM'S COINS.

WE quote the following from the annual report of Mr. Barclay V. Head, keeper of the department of coins and medals in the British Museum:

"A magnificent collection of Hindu and miscellaneous Indian coins formed by the late Major-Gen. Sir Alexander Cunningham.

"Of this great collection, the Hindu section, consisting of 79 gold coins, 579 silver, 1379 bronze, 6 billon, and 26 leaden pieces, was presented to the Museum by the heirs and executors of Sir A. Cunningham; and the remaining miscellaneous Indian, &c., coins, consisting of 213 gold, 1043 silver, and 1345 bronze, have been acquired by purchase.

"Sir A. Cunningham's famous collection of coins was the fruit of his lifelong study of the archaeology, ancient geography, and history of India. It is by far the most complete collection of Indian coins ever got together; and its acquisition places the British Museum, in this particular, on a level with the requirements of students of the lesser known departments of Indian history and numismatics. There is no branch of Indian numismatics unrepresented in this collection, which abounds also in specimens at present unique. The Hindu series was very inadequately represented in the Museum collection before the Cunningham donation. This series, which comprises the native coinage of ancient and mediæval India, may now be said to be practically complete.

"In the remaining non-Hindu section the following classes and specimens are of special importance: 8 gold, 6 silver, and 11 bronze coins of the Scytho-Sassanians and Little Kushans, all new to the Museum, and some of them unique. These are published and commented upon by Sir A. Cunningham in the *Numismatic Chronicle*, 1893. 35 gold, 18 silver, and 39 bronze coins of the Graeco-Indian, Indo-Scythian, and Sassanian series, all rare and specially selected by Sir A. Cunningham to fill certain gaps which he knew to exist in the British Museum collection. 81 silver and 54 bronze coins of the White Huns. All the silver and some of the bronze coins are entirely new to the Museum. This series was hardly known before Sir A. Cunningham's article on the subject in the *Proceedings of the Oriental Congress* for 1892. 156 gold coins of the Kushans, of which as many as 65 are new to the Museum, and the rest varieties. A series of about 800 Parthian and Sassanian silver and bronze coins, collected with infinite care, nearly all the specimens being beautifully preserved. 50 silver and 3 bronze coins of the Muhammadan kings of Kashmir."

AN AMERICAN SCHOOL OF CLASSICAL STUDIES AT ROME.

WE quote the following from the *New York Nation*:

"The movement initiated at the Congress of Philologists and Archaeologists in Philadelphia last winter for the establishment of an American School in Rome, similar in its main purposes to the American School of Classical Studies at Athens, has met with gratifying success. A large managing committee was organised, under the direction of Profs. Hale, Warren, and Frothingham, and an appeal for financial support brought out prompt and generous subscriptions, so that the committee at its first meeting, held in this city in May, was enabled to make arrangements for opening the School in the autumn of the present year. Prof. William G. Hale, of

Chicago, will go out as director, and Prof. A. L. Frothingham, jun., of Princeton, as associate director, for the academic year 1895-96. The object of the School, as set forth in its regulations, is to promote the study of such subjects as: Latin literature, as bearing on customs and institutions; inscriptions in Latin and in the Italic dialects; Latin palaeography; the topography and antiquities of Rome itself; the archaeology of ancient Italy (Italic, Etruscan, Roman) and of the early Christian, Mediæval, and Renaissance periods. It will furnish regular instruction and guidance in several or all of these fields, will encourage original research or exploration, and will co-operate with the Archaeological Institute of America, with which it is affiliated. The School will probably occupy rooms adjoining those of the recently established American School of Architecture, in the Casino dell' Aurora of the Villa Ludovisi on the Pincian Hill. The successful establishment of a School at Rome will be gladly welcomed by all who are familiar with the admirable work which has been done in the past twelve years by the Athens School, and the stimulating influence it has exerted on Greek scholarship in this country. The two Schools will co-operate with each other, and it is provided that a student in either School may study for a part of the year in the other. The Archaeological Institute has granted to each School, for the year 1895-96, a fellowship of 600 dollars, and each School has established from its own resources a second fellowship of the same value. The School in Rome offers, further, a fellowship of 500 dollars, contributed by friends of the School, for the study of Christian archaeology. These fellowships are open to Bachelors of Arts of universities and colleges in the United States, and to other American students of similar attainments. Students may join the School for either a whole or a part of the scholastic year. No charge is made for tuition."

NOTES ON ART AND ARCHAEOLOGY.

MR. JOHN FULLEYLOVE, who has returned to England after two or three months' absence in Greece, has brought back with him a series of sketches which, with certain more elaborate drawings, will be exhibited at the rooms of the Fine Art Society soon after the turn of the year. Meantime, it may be of interest to note that even a cursory examination of some of these sketches is enough to establish the fact that in them Mr. Fulleylove touches high-water mark. It will be found that never before, not even in his noble series of Petrarch's Country, nor in his highly individual and masculine vision of the City of Paris, has he dealt with his material in a method at once so learned and so brilliantly decisive. The colouring of Greek landscape and architecture, the colouring above all things of the Parthenon, will be found to have been seized by him with singular force and subtlety; and there can be no doubt that the most sympathetic students of natural beauty, and the best lovers of that classical antiquity which has so largely inspired this artist, have in store a treat of a rare order, when they shall find themselves face to face with the result of Mr. Fulleylove's Athenian experience.

ON September 1 the Fine Arts Club at Rotterdam will open in the Museum of that town an exhibition of the works of the late Anton Mauve, as a sequel to the exhibition of the pictures of Josef Israels which was held in the same place last year. The director of the Museum, Dr. Harverkorn van Rysewyk, who is organising the exhibition, has succeeded in obtaining all the finest works of the master, very many of which are in English collections. Sir John Day, Mr. J. S. Forbes, Mr. Alexander Young, and Mr. J. C. J. Drucker are liberal contributors.

IN announcing last week Mr. Cecil Smith's appointment as director of the British School at Athens, we should have stated that this will

in no way prejudice his position at the British Museum. The Trustees have, so to say, lent him to the School during the two seasons of 1895-96 and 1896-97, from November to May inclusive. During the other months of those years he will be at his usual work in the Museum; and he will return permanently in June, 1897.

THE death is announced of Mr. Richard M. Hunt, of New York, who held a foremost place among American architects.

AT a recent meeting of the Académie des Inscriptions, M. Clermont-Ganneau read a paper upon the goddess Tanis and the worship of Demeter and Persephone at Carthage. He attempted to explain the historical origin of the goddess-mother, Amma or Emm, whose existence is proved by three inscriptions recently discovered at Carthage. In one of these she is found associated with another goddess, Baalat Ha-Hedrat, forming a mythological pair which has no analogy in the Phœnician pantheon. By a series of ingenious inferences, M. Clermont-Ganneau arrived at the conclusion that this pair of goddesses represents the familiar Greek pair of Demeter and Korè. His main argument was drawn from a passage in Diodorus Siculus, which states that the worship of Demeter and Persephone was adopted by the Carthaginians in 397 B.C., after their disastrous campaign in Sicily. Two other Phœnician inscriptions at Carthage expressly identify this foreign goddess-mother with Tanit Pené-Baal, who occupies an important place in Carthaginian religion. It appears, therefore—paradoxical as it may sound—that the Phœnician Tanit was assimilated to the Greek Demeter. This is supported by the fact that the most ancient coins of Carthage reproduce the head of Demeter, which is characteristic of the coinage of Sicily. It is also probable that the cult of the African Ceres, which received so great a development after the Roman conquest, is due to the same identification of Tanit with Demeter.

MUSIC.

MUSICAL PUBLICATIONS.

Letters of a Baritone. By Francis Walker. (Heinemann.) While studying in Italy, Mr. Walker corresponded with his sister, in America; and his letters, with the omission of certain passages of little direct use to singers and students of singing, form the contents of the volume under notice.

Our author, although enthusiastic in all matters connected with the fine arts, and, as one can readily imagine, an admirer of the beauties of nature, is eminently practical. He enters into sundry details about lodgings, food, price of lessons, &c., hoping that they may be of help to the many who direct their steps to Italy in order to learn singing. In the world, each must, to a certain extent, gain his experience for himself; yet a kindly hint often saves time and trouble. Mr. Walker has a pleasant way of writing; he imparts information as if he were chatting with his readers; he gives you his experience for what it is worth.

He studied at first with a certain Signor O., who devoted more time to songs, and less to scales and *solfeggi*, than seemed desirable. "However," says the pupil, "as long as he is my teacher, it is for me to work exactly as I am directed." That is a hint of which many grown-up pupils stand in need; as a rule, they want to direct, rather than follow their master. Great care should be shown in selecting a teacher; but when once the selection has been made, his word should be law. In course of time, Mr. Walker felt that he was not making proper progress; he therefore left Signor O., and placed himself under Signor Cortesi, a "really great maestro di canto."

In the course of the volume, Mr. Walker has something to say about various composers. Of Liszt he remarks that, probably "generations must pass before he will have his due recognition as a writer for the piano." It seems to us, however, that Liszt's merit, at any rate in this respect, has been fully recognised. One reason for his "picturesque and powerful Sonata remaining comparatively unknown" is that it lies beyond the reach of ordinary pianists. The music of "Parsifal" our author describes as "marvellous, soul-compelling"; but he adds that by "music" he means the "numbers" given by the band; the vocal parts he found "extremely displeasing." As he was judging the work from a concert performance at which excerpts were given, his opinion is of no value. It must, of course, be remembered that the letter was originally a private one, in which the writer naturally jotted down the thoughts of the moment.

Mr. Walker is in favour of the Opera being supported by State and by municipality. Speaking of America, he declares that, although the time for such support may be far distant, it "will come." He refers to the refining influence created in Italy by the theatre. While well aware of the absurdity of the despairing Leonora in "Il Trovatore" bowing to the applauding audience, or of Margarita in "Faust" after her death appearing before the curtain, "led forth between an urbane Devil and an apologetic Faust," he does not, however, "know that it is worse than the impossible Wagnerian dragon with a booming basso, like

'A very tough worm in his little inside.'

Mr. Walker's descriptions may possibly raise a smile. If Wagner's dragon, in performance, create fun rather than fear, it is a misfortune, which, notwithstanding all the wonders of modern stage management, cannot well be helped. But one stern order, from an impresario who has dramatic consistency at heart, could remove the disturbing element of a *prima donna* bowing in the middle of some tragic scene.

Of Schubert and Schumann songs, vocalists are advised to "know all and sing a few." The first clause is sensible; the second seems unnecessary. Of Schubert's more than 600 songs only a few are ever heard. The following reference to Signora Duse, who has lately made such successful appearances in London, is interesting:

"I heartily wish you could see and hear her. She is a wonderful exhibition of what can be done by one to whom nature has denied great beauty of face or figure. Her voice is small, but managed with consummate art."

This was written in the eighties.

Our author addresses himself principally to singers. Many things in the letters would not have been allowed to keep their place in the volume, so he says, had it been his design to write a book "acceptable to the widest conceivable circle of readers." There are certainly some purely technical pages, but we think that these "Letters of a Baritone" will prove of general interest.

J. S. SHEDLOCK.

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Lessee and Manager, Mr. Charles Wyndham.
At 8 will be produced the Musical Farce entitled
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THIS EVENING, at 8.0, THE SHOP GIRL. Messrs. Seymour Hicks, Frank Wheeler, George Grossmith, jun., Colin Coop, Cairns James, Willie Warde, George Mudie, Robert Nainby, and Charles Danby; Misses Katie Seymour, Barnett, Sherman, Maud Hill, Maria Davis, F. Ward, H. Lee, Sinden, and Ellaline Terriss.

GLOBE THEATRE.

THIS EVENING, at 9, CHARLEY'S AUNT. Messrs. F. Newton Lindo, W. Everard, Sydney Paxton, Farmer, C. Thornbury, and H. Reeves-Smith; Misses Ada Branson, Merrick, Graves, R. Kildare, Mabel Lane. At 8, THE JOURNEY'S END.

GRAND THEATRE, N.

Lessee and Manager, Mr. C. Wilmot.
TO-NIGHT, at 7.30, the popular Musical Comedy, A GAIETY GIRL, by arrangement with Mr. George Edwardes.
Miss OLGA NETHERSOLE and Company in Dumas' famous Play, CAMILLE, August 19.
First appearance in England of Miss Nethersole as Marguerite Gauthier.

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THIS EVENING, at 8.30, AN ARTIST'S MODEL. Mesdames Marie Tempest, Pattie Browne, K. Hodson, M. Studholme, Hamer, Cadiz, Pounds, Collette, Gregory, Cannon, Fairfax, Davis, Adams, Flopp, Neild, and Lettie Lind; Messrs. Hayden Coffin, Eric Lewis, L. D'Orsay, Farren-Soutar, J. Le Hay, W. Blakeley.

PRINCE OF WALES' THEATRE.

THIS DAY, at 3 and 8.30, GENTLEMAN JOE (The Hansom Caddy). Mr. Arthur Roberts, Messrs. Philip, Vernon, Kelly, Thorne, Roxborough, and W. H. Denny; Mesdames Phyllis Broughton, L. Searle, C. Jecks, S. Jerome, A. Newton, Ellerslie, Ford, Elias Dee, Kitty Loftus. At 7.50, A WOMAN'S CAPRICE.

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Preceded, at 8.15, by IN AN ATTIC, by Wilton Jones.
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Miss Lydia Cowell. Mr. Alfred Maltby.
Miss Gertrude Kingston. Mr. George Giddens.

VAUDEVILLE THEATRE.

THIS EVENING, at 9, THE STRANGE ADVENTURES OF MISS BROWN. Mr. F. Kerr, Mr. L. Brough, Mr. J. Beauchamp, Mr. G. Farquhar, Mr. R. Harwood, Mr. Power; Miss M. A. Victor, Miss M. Palfrey, Miss G. Homfrey, Miss E. Beringer. At 8.30, BETWEEN THE POSTS.

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